

the alumni magazine

# BENNINGTON

fall 2005

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Cover girl unmasked: *Bennington* magazine incorrectly identified the scuba diver on the cover of the spring 2005 issue. The real student behind the mask is **Timothy "Timo" Harrison '07**, who participated in Betsy Sherman's 2005 FWT adventure to the Cayman Islands, where the students studied coral reefs.

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fall 2005

# contents

**BENNINGTON**  
the alumni magazine

Judy Ashkenaz

Janet Lape Marsden

Janet Lape Marsden

Paul Voice

Jenna White '00

Jenna White '00

## COLLEGE DRIVE

- 2 Alumni on Campus**  
**Kevin Alter '85** and **Eve Sussman '84**  
Two exceptional alumni return to share their talents with the Bennington community.
- 3 Heavy Metal**  
Music students perform in a gamelan orchestra with a Javanese music master.
- 4 Breaking New Ground**  
Students, faculty, staff, and friends gathered for the Student Center groundbreaking in June.
- Preserving the Bennington Campus**  
Getty Foundation Awards Campus Heritage Grant.
- 5 The Amplified Everyday [ ]**  
Students use technology to influence their art.
- 6 The End of an Era**  
Four integral members of the community say goodbye at the end of a collective century spent at Bennington.
- 8 Alumni & Faculty Bookcase**
- 10 Discovering Patience Through a Lifetime of Letters**  
**Megan Marshall '75** completes *The Peabody Sisters* following two decades of research.

## CURRICULUM SPOTLIGHT

- 12 The Democracy Project Unveiled**  
The subject of democracy comes to the forefront of liberal arts education.
- 16 Living Democracy: Perspectives from South Africa**  
South African leaders and activists arrived in March for the gripping inaugural Democracy Project conference.
- 18 Political Processing: Student Views of Living Democracy**
- 20 Waking from a South African Winter Dream**  
A Bennington faculty member recounts growing up in Johannesburg.
- 22 Installation in Usdan Gallery by Elana Herzog '76**
- 23 Alumni Events in New York City**
- 24 Commencement 2005**  
A recap of Bennington's 70th commencement, including an excerpt by keynote speaker and author **Jonathan Lethem '86**.
- 28 Class Notes**  
Bennington Means Business: **Ellen Safir '66**  
Following the Money to the War Zone: **Michael Shari '84**
- 46 In Memoriam**

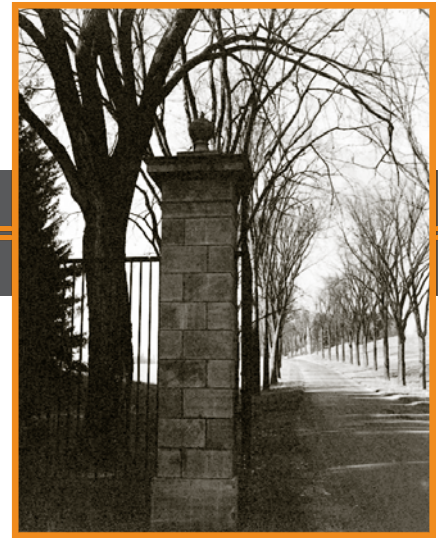
## SPECIAL SUPPLEMENT

- 48 2004–2005 Donor Report**  
A grateful acknowledgment of all support received between July 1, 2004, and June 30, 2005.

# college drive

With this issue, we introduce “College Drive,” a new section that provides a fresh way to bring Bennington’s campus to you. While we will continue presenting alumni and faculty news throughout the magazine, “College Drive” allows us to highlight stories that capture the spirit and life of Bennington College today.

Bennington College Drive, c. 1950



## Alumni on Campus

**The Candace DeVries Olesen '50 Distinguished Alumni Lecture** March 8, 2005

**KEVIN ALTER '85**

“I’m not an artist,” Kevin Alter explains to the audience gathered for his lecture in Tishman Lecture Hall. “I’m an architect. I found architecture here at Bennington, and it interested me because it’s a social and civic enterprise...I do a lot with clients. I like conspiring with reality...it doesn’t matter if a building is perfect if nobody goes in it.”

Alter, whose work has received numerous awards, including a 1998 American Institute of Architecture Honor Award, is the Sid W. Richardson Centennial Professor of Architecture and associate director of the Center for American Architecture and Design at the University of Texas at Austin.

Alter credits the principles of action he “rescued” from mid-20th century modernism as the main informants of his work. Expressive reticence (“I can’t do anything as beautiful as the shadows of trees on a wall.”); structural ingenuity, such as his use of a Cadillac’s radiator hose to drain water from a floating sink; serendipity; a civic sense that allows him to appreciate the beauty in, for example, certain styles of streetlamps; and challenge to authority all influence this inspiring alumnus.

*The Candace DeVries Olesen '50 Distinguished Alumni Lecture was established in 1989 by Candace DeVries Olesen's husband, Wallace Olesen, and her friend Wilhelmina Eaton '49 to honor Olesen and her work on behalf of the College in the 1970s.*



PHOTOGRAPHS BY CYNTHIA LOCKLIN

**The Adams-Tillim Lecture** April 5, 2005

**EVE SUSSMAN '84**

The lights of Tishman Lecture Hall come on Eve Sussman’s video detailing the creation of *Las Meninas*, a tribute to painter Diego Velázquez. The gathered audience, much like that of the 2004 Whitney Museum of American Art Biennial featuring Sussman and her work, is enraptured and wants to learn more about this filmmaker and her artistry.

After the presentation, questions abound, and Sussman and members of her 22-person company, the Rufus Corporation, vividly describe their collaborative creative process and the company’s current work, *Raptus*, an installation based on “The Rape of the Sabine Women.”

The evening grows late and an audience member asks the one company member who had not joined the discussion if he has anything to add. All eyes turn to the quiet young artist and, after a moment of shy hesitation, he responds, “Working with Eve has been one of the most meaningful experiences of my life. Other directors are a lake. You fall into one place. When you’re working with Eve, you are rain, falling into a river. She is a river, taking you with her.”

*Established in 1992 by David Beitzel '83, the Adams–Tillim Lecture honors two retired Bennington College visual arts faculty members, Pat Adams and the late Sidney Tillim.*





# Heavy Metal

Bennington students and master musician make Javanese music together

On an early spring night, Bennington College music faculty member Nick Brooke stood before the crowd that filled the Deane Carriage Barn. Behind him, a Central Javanese gamelan—a massive, one-ton ensemble of mostly percussion instruments arranged around a lacquered red trellis—gleamed in low lighting. Thirteen students in Brooke’s Musics of Asia course and three guest artists—world-renowned Javanese music master and artist-in-residence at Wesleyan University, Pak I.M. Harjito, his protégé and doctoral candidate in ethnomusicology at Wesleyan, Chris J. Miller, and a vocalist with gamelan ensembles in New York and Boston, Bu Denni Harjito—took their places on the floor behind enormous gongs, xylophones, drums, chimes, and bells, while Brooke shared a bit about the gamelan and a typical performance.

The gamelan is often played on an open-air bandstand for shadow-puppet shows that usually last all night, explained Brooke, who studied Javanese music in Indonesia during a

two-year fellowship to Central Java. “Before the performance, an offering is made to the gong,” he said. “Here we’re offering a bottle of Grade A pure Vermont maple syrup.” During the show, “people eat, maybe talk a bit, walk around, fall asleep, wake up for the fight scene.”

All of the instruments in a gamelan orchestra are bronze, with the exception of one xylophone-style instrument made of wood and a drum made of skin. The orchestra is conducted aurally by the drum, with the instruments ornamenting a basic melody, creating a diverse texture, with a two-string spike fiddle serving as “the blood of the gamelan,” explained Brooke. “The sound is a natural soporific.”

In preparation for this special concert, Brooke worked for weeks teaching his students the basics of playing the various instruments. With the guest musicians performing the virtuoso elements, Brooke and his students presented two slow pieces before ending with what Brooke described, over a thunder of applause, as “a faster piece, for the MTV gamelan generation.”



MICHAEL DELL'ITALIA '05



## Breaking New Ground

by Ann Grasing

There was no lack of celebration during the 2005 Commencement activities and one of the highlights was unquestionably the groundbreaking ceremony for the new Student Center. As members of the Bennington community gathered for this greatly anticipated event, the collective enthusiasm was tangible.

Deborah Wadsworth, Chairman of the Board of Trustees, emphasized the magnitude of this moment by giving it historical context: “Reverend Vincent Ravi Booth, the man who led in the founding of Bennington College, predicted the College would stand as long as its friends continued to be moved by the same spirit as its founders.” Wadsworth acknowledged the project’s lead donors, alumnae who have embodied Booth’s prediction: **Dotha Seaverns Welbourn ’41**, **Rosalind Moger Bernheimer ’62**, the Altschul Foundation (through the support of **Valerie Reichman Aspinwall ’59**), **Jane Vance McCauley ’62**, and the Jerome and Estelle Newman Assistance Fund (through the support of **Victoria Woolner Samuels ’71**).

A central moment of the ceremony was offered by student speaker **Ryan Biracree ’07**, a member of the Campus Activities Board: “One thing that has always been true at Bennington is how our work is our play, and our play is our work. One of the most common questions is, ‘What are you working on?’ It informs everything we do here...but one of the missing pieces for us as students has been an adequate place to have social gatherings, to bring in bands, to simply unwind together. This new center [will be] a great addition to our campus, a new place of intersection, where work will join play. Thank you from all of us here now and from all the generations of Bennington students to come.”

The College anticipates completion of the new Student Center by fall 2006.



## Preserving the Bennington Campus

Getty Foundation Awards Campus Heritage Grant by Ann Grasing

Bennington College has received a \$150,000 grant from the Getty Foundation, the philanthropic division of the J. Paul Getty Trust in Los Angeles, to support the compilation of a campus preservation plan. Bennington was invited to submit a proposal to the Getty Foundation in spring 2005, and, in June, the Foundation announced that Bennington was among 10 colleges and universities across the country selected to receive this prestigious grant. The grant is part of the Getty Foundation’s Campus Heritage initiative, which targets the conservation of historic campuses around the nation.

Bennington enjoys a unique relationship to the natural and built spaces it occupies. The Campus Heritage grant is a further investment in the ongoing preservation of the College’s character and innate spirit, which has inspired not only the physical campus, but also the innovative approach to teaching and learning. Both are critical to the Bennington community.

Bennington’s conservation plan will complement the existing campus master plan and will be comprised of historical analysis, building documentation, and information compilation and archiving. The collected material will be made available through campus information systems and hardcopy manuals, which will be readily accessible to students, faculty, and staff. Additionally, an educational component will involve students in building documentation and analysis. An important aspect of the grant is preparing the campus for nomination to the National Register of Historic Places, to confirm the College’s enduring value to the history, architecture, and culture of American higher education.

## The Amplified Everyday [ ]

Bennington students enter a new realm of art in the digital age

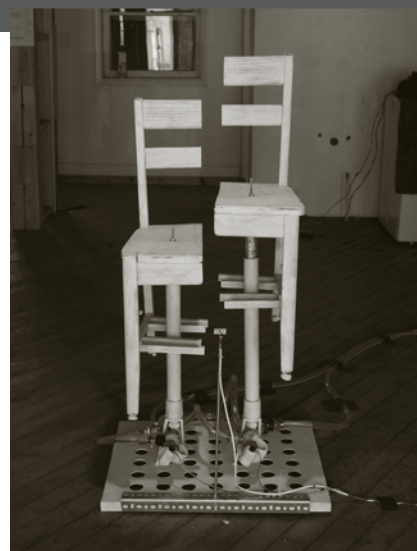
It's five o'clock in the afternoon in an empty storefront in North Bennington, and students in digital arts teacher Robert Ransick's Physical Computing course are finalizing their installations for the opening reception—in just two hours—of their exhibition entitled *The Amplified Everyday [ ]*. As they hurriedly step around wires, glue guns, drills, hoses, a toaster or two, vintage TV cabinets, and other haphazard objects, the two halves of a severed wooden chair slowly rise into the air and lower in the center of the room (pictured above right).

"I decided to use a chair," explains **Owen Cartwright '07**, "because it's the classic familiar physical object. By approaching it, you're communicating with it and seeing it in a new way." A sonar sensor is attached to the front of the chair, and when someone nears it, the sensor communicates through a microcontroller to faucets that turn at the base of the installation to propel water through hydraulic tubes and raise and lower the chair.

Flanking the chair are an emotion laboratory created by **Angela Sheehan '07**; a toy car whose movement is directed by visitors to a website maintained by **Max Cantor '07**; a podium that speaks political soundbites, constructed by **Rebecca Grabman '08**; a vintage briefcase, made by **Forrest England '06**, that emits the ambient sounds of an office; and a collection of vintage appliances redesigned by **Mary Casserly '07** for unexpected functions, such as a toaster turned MP3 player and an old Kodak camera that records and plays back audio. A drawing machine invented by **Patrick Davison '06** sits in one window at the front of the store and can be activated by two people communicating via infrared sensors through the glass.

In the other window is a set of shelves stocked with a cheeky display of food products—a bag of Doritos, a can of Spam, a box of Apple Jacks, a Snickers bar, and a can of Chunky soup, among others. Among them is a barcode scanner, which **Mike Rugnetta '06** (right) picks up with the familiarity of a grocery store worker. "When I was in high school, I worked at a supermarket, scanning eight hours a day," he says.

Many people know that barcodes communicate a huge amount of information to companies, but few would imagine them to be, as Rugnetta does, sheet music. He has built what he calls a "brain" that works with a program he has written to allow the scanner, microcontroller, and speakers to communicate. "I'm into experienced design," he says. "The first thing I got sound out of was my student ID; then I got the barcode idea." He is looking into patenting his device.



PHOTOGRAPHS BY ROBERT RANSICK

Microcontrollers called "basic stamps," or "B stamps," serve as the heart of each installation, as integral to the physical computing medium as a brush to painting.

"In phys comp," explains Ransick, "technology is used expressly in the service of ideas about how to enable human physical interaction with technology beyond the standard mouse/keyboard input. Each of these installations started with us as a group generating creative conceptual ideas. The goal is to enable students to become expressive artists in a medium that can pull from knowledge in many disciplines: computer science, design, video, animation, and more."



# The End of an Era

## Beloved Faculty and Staff Retire

Director of psychological services, **Trudy Carter**, and longtime faculty members **Ted Hoagland**, **Gladden Schrock**, and **Sally Sugarman**—whose combined service totals more than 80 years—all bid a fond farewell to Bennington College.

### **GERTRUDE “TRUDY” CARTER** **director of psychological services, 1978–2005**

Carter came to Bennington with a deep understanding of the particular developmental complexities of college-aged students. “Trudy’s vision for and leadership of the College’s counseling services gave shape to a program that would become a model for institutions everywhere,” said President Elizabeth Coleman. “Her contributions have been immeasurable, and we will miss her.”

Together with her colleague Jeff Winseman, MD, Carter presented that approach to a gathering of leading colleges and universities at the Erikson Institute at the Austen Riggs Center in Stockbridge, Massachusetts. Gerald Fromm, director of the Institute, described it in this way:

“In our view, psychological services policies on campus can best support the educational mission of a college by allowing and strengthening students’ efforts to understand their inner lives and the world around them at a time when their capacity for critical thinking and self-examination is unfolding in dramatic ways.”

Carter earned her BS/RN at Duke University and her MSW at Smith College. Her research interests include sexual identity and depression and, more recently, the escalating use of prescription medications by college students.

### **EDWARD “TED” HOAGLAND** **literature faculty member, 1987–2005**

“Hoagland distinguishes himself from many other nature writers by being equally interested in people and their natural surroundings. Hoagland’s writing is provocative, direct, raw, sometimes painful, and always full of his passion for life and living things,” says just one of his countless literary critics. “Hoagland’s been everywhere and done everything, it seems, and yet he is still amazed.”

Hoagland has published 19 books; his essays and short stories have appeared almost everywhere: *The New Yorker*, *Granta*, *Esquire*, *The Village Voice*, *Harper’s*, *The Atlantic*, among countless others. In addition to Bennington, he has taught at The New School for Social Research, Sarah Lawrence College, the City University of New York, the Iowa Writers Workshop, Columbia, Brown, and the University of California, Davis.

“Ted has brought his vigorous work ethic, exacting skill, and masterful artistry to the Bennington classroom,” said President Coleman. “You can see why John Updike said Ted Hoagland is the best essayist of his generation.”

### **GLADDEN SCHROCK** **drama faculty member, 1991–2006**

In the words of one: “Schrock has done, if not all, a great deal indeed.” He has been an actor, playwright, novelist, op-ed writer, public speaker, arts consultant, commercial herring fisherman, and, of course, teacher. He received a BA from Manchester College and an MFA from the Yale School of Drama. His novel *Letters from Alf* was nominated for the Pulitzer Prize; he was a founding member of the Longwharf Theater; he was the first Playwright-in-Residence at the Yale School of Drama; he founded the theater department at Hampshire College; and most recently, he held a supporting role in the 2002 Independent Spirit Award-winning film *Daydream Believer*.

“What we all know about Gladden is that he is an original,” said President Coleman at a farewell event for the faculty. “At Bennington he has been tireless, passionate, engaged, and engaging.”

### **SALLY SUGARMAN** **childhood and media studies faculty member, 1970–2005**

“When I think of Bennington, I think of you,” wrote a former student to Sugarman. And after 35 years at the College, there



is perhaps no more fitting sentiment. For 25 of those years Sugarman was the director of Bennington's Early Childhood Center, and she went on to found the College's media studies program. She served on the Vermont State Board of Education for seven-and-a-half years, four as chairman. Her research on children and the media has appeared in *Images of the Child*, *The Antic Art*, and other collections.

One of Sugarman's colleagues suggested that the College invite her former students to commemorate her retirement. The following is a collage of one-liners excerpted from just a few of the many responses.

"Sally's rigorous mind, wonderful sense of humor, soft heart, and welcoming demeanor gave those of us who had the privilege of working with her a powerful sense of belonging and sense of importance."

"You are compassionate, joyful, challenging, thoughtful, provocative, engaging, apt, alarming, and encouraging."

"I thank you for making me reach for and achieve my best by never allowing me to settle for mediocrity."

"Twenty-six years ago, you turned on a light for me."

"Thank you for standing up for joy and intelligence and for introducing me to C.S. Lewis!"

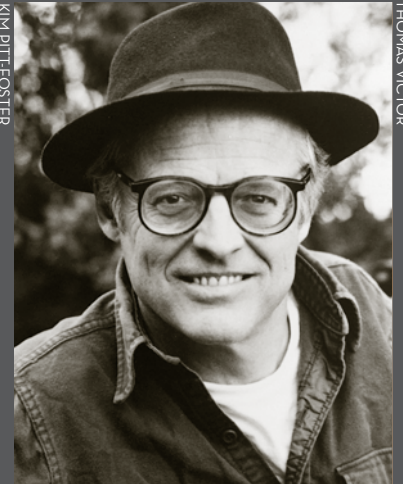
"May you continue to be the life learner you have always been, to live the life that stirs you up and makes you want more and more."

"I raise my sherry glass to toast your good health and thank you."



KIM PITTFOSTER

Trudy Carter

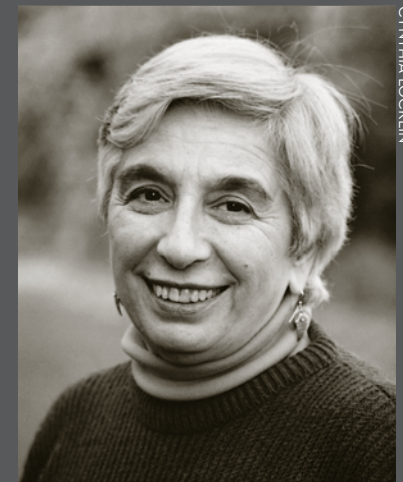


THOMAS VICTOR

Ted Hoagland



Gladden Schrock



CYNTHIA LOCKLIN

Sally Sugarman

## alumni & faculty bookcase

*The Lurkers* (IDW Publishing), a comic-book miniseries illustrated and co-created by **Hector Casanova '96**, follows Los Angeles-based detective Jack Dietz as he attempts to hold his family together while searching for a murderer who chews on his victims.

*Thirty-Three Swoons* (Little, Brown), the new novel by MFA faculty member **Martha Cooley**, tells of a woman, who, while caring for the daughter of her recently deceased sister, dreams of her father, a perfumer, and the Russian theater director Vsevolod Meyerhold.

*She Wins, You Win* (Penguin/Gotham Books), by **Gail (Hirschorn) Evans '63**, urges women not only to understand men's rules in the corporate world but also to make their own. It is the follow-up to her 2001 book, *Play Like a Man, Win Like a Woman* (Broadway Books).

Timber Press published *Elegant Silvers: Striking Plants for Every Garden*, the seventh book by **Jo Ann (Marcus) Gardner '56**; as the press release states, *Elegant Silvers* "is certain to change the way you see and plant your garden."

*Vindication: A Life of Mary Wollstonecraft* (Harper Collins) by **Lyndall Gordon**, visiting MFA faculty member, received a starred review from *Publishers Weekly* and, according to its *Booklist* review, "puts a new spin on the unconventional ideas and lifestyle of 18th-century feminist icon Mary Wollstonecraft."

**Amy Hempel**, MFA faculty member, has recently had a new collection of stories, *The Dog of the Marriage*, published by Scribner. It received a starred review from *Booklist*.

Sheep Meadow Press recently published *House of Affection*, a collection of poems by **Wendy Wood Kwitny '83**.

A new work of nonfiction by **Jesse Larner '88**, entitled *Moore & Us: One Man's Quest for a New World Order* (Sanctuary Publishing), has appeared in the United Kingdom. The book is an attempt to understand the work of Michael Moore in the present political environment. As Larner describes it, *Moore & Us* is neither a right-wing hatchet job nor a left-wing love letter.

Within the past year, Doubleday has published two books by **Jonathan Lethem '86**, *Men and Cartoons*, a short story collection, and *The Disappointment Artist*, a compilation of essays. Of the latter, Mark Lindquist noted in *The Seattle Times*, "these essays reach the highest goal of the memoir form," while *The New York Times* named *Men and Cartoons* one of 2004's "Notable Books."

*The Task and the Burden* (Vantage Press), a novel by **Marjorie (Hill) Noon '43**, tells the story of American soldiers and their wives as they react to challenges and threats during World War II.

*Troubled Fields: Men, Emotions, and the Crisis in American Farming* (Columbia University Press), by **Eric Ramirez-Ferrero '85**, examines why the failure of American family farms during the 1980s and 1990s, and the accompanying economic and emotional costs, led male farmers to become five times more likely to die from suicide than by accident.

Described as *Sex and the City* meets Jane Austen, *The J.A.P. Chronicles* (Doubleday) by **Isabel Rose MFA '97** purports to be "a wickedly funny, razor-sharp [first] novel about the fortunes and misfortunes, expectations and regrets of seven women who shared long-ago summers at an elite Jewish girls' camp."

*A Perfect Stranger: And Other Stories* (Random House), a new collection of short stories by **Roxana (Barry) Robinson '68**, was published in





Excerpt from "Blur" from *Middle Earth* by Henri Cole. Copyright © 2003 by Henri Cole. Used by/reprinted with permission from Farrar, Straus and Giroux, LLC. Photographer Attilio Maranzano. © Jenny Holzer, courtesy of Artists Rights Society (ARS), NY.

## Henri Cole

20th Bennington College Faculty Member to Receive Guggenheim Fellowship

Henri Cole, an award-winning poet and core faculty member in Bennington's Graduate Writing Seminars, is one of 186 artists, scholars, and scientists being honored this year by the John Simon Guggenheim Memorial Foundation for distinguished achievement in the past and great promise of future accomplishment.

Cole, whose poems have appeared in publications such as *The Atlantic Monthly* and *The New Yorker*, has written five books of poetry, one of which was awarded the 2004 Kingsley Tufts Poetry Award and was a finalist for the Pulitzer Prize in Poetry. He also has received the Berlin Prize from the American Academy in Berlin, the Rome Prize in Literature from the American Academy of Arts and Letters, a fellowship from the National Endowment for the Arts, and numerous other awards for his work.

His bilingual collection, *Vingt-Deux Poemes*, was published this summer in France. His poem "Blur" was featured in an installation by American conceptual artist Jenny Holzer in the International Pavilion at 2005 Venice Biennale (pictured here).

Cole has been a member of the Graduate Writing Seminars faculty since 2002.

spring 2005. *The New York Times* and *The Hartford Courant* gave this collection positive reviews.

Counterpoint Press published *The Writing on the Wall*, a new novel by MFA faculty member **Lynne Sharon Schwartz**, which is set in the two weeks following 9/11.

*90 Miles: Selected and New Poems*, the new poetry collection by **Virgil Suarez**, MFA faculty member, has been published by the University of Pittsburgh Press.

**Diane (Sherer) Tucker '64** has written, illustrated, and published *Petambi's Story*, a children's book. She has also completed a second book, *Petambi in China*, a collection of poetry with illustrations from Tucker's visit to China.

*Mathematics and the Historian's Craft* (Springer), edited by **Glen Van Brummelen**, mathematics faculty member, chronicles the historian's

angle on mathematics and covers a wide range of subjects, including Greek applied mathematics and Alan Turing's role in the origins of artificial intelligence.

Motorbooks International has published a new book by **Adam Stern Wade '89** entitled *Motorcycle Fuel Injection Handbook*.

**Claire (Hirschhorn) West '60** has recently self-published *Tai Chi for Seniors: Happier and Healthier, Doing the Cosmic Dance*.

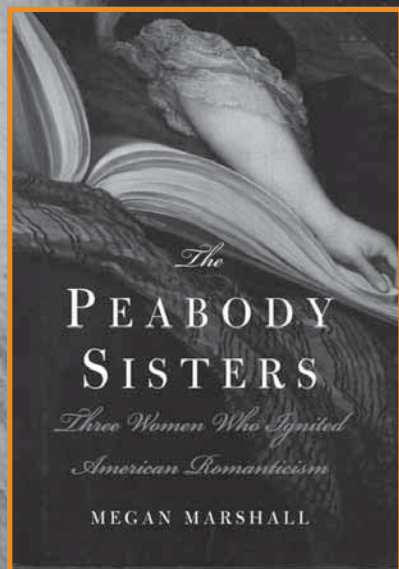
*Record Palace* (Graywolf Press), the first novel from prize-winning poet **Susan Wheeler '77**, follows Cindy, a young woman with a long-absent father, an unloving, dipsomaniac mother, and her own proclivity for drink and jazz.

High Plains Press has published *Beasts in Snow: Poetry of the American West*, a collection of poetry by **Jane Elkington Wohl '68**.



# DISCOVERING PATIENCE *through a* LIFETIME *of* LETTERS

*Biographer Megan Marshall '75 spent  
20 years using the correspondence of  
three sisters to bring the past to life.*



BY JUDY ASHKENAZ

“W

hen I began the research for *The Peabody Sisters* [in 1985], I knew that people tended to take a very long time to write biographies,” says **Megan Marshall '75**, with a smile and a reflective tilt of her head. “But I didn’t really understand why.”

Twenty years later, following the April 2005 publication of her long-awaited 624-page biography, *The Peabody Sisters: Three Women Who Ignited American Romanticism* (Houghton Mifflin), Marshall can identify a number of reasons: for starters, recovering and digesting thousands of letters written by Elizabeth, Mary, and Sophia Peabody—three sisters who, although poor, distant relatives of the wealthy Peabodys of New England, were significant figures in the intellectual circles of the mid-19th century. An added complication of deciphering these letters was their unusual “cross-written” style, produced by covering a single sheet of paper with written words, then turning the sheet 90 degrees and writing across the marked page. The thrifty sisters, who conceived of this form to reduce postage costs, inadvertently developed a style that would pose a challenge to future readers.

Fortunately, Marshall’s decades of hard work have yielded excellent results. *The Peabody Sisters* has received rave reviews from *Booklist*, *Publishers Weekly*, and *The New York Times*, which astutely credits Marshall’s labor of love: “Ms. Marshall, after years spent in intimate contact with the sublime sisters, can almost be regarded as a member of the family. Their battles are hers. And thanks to this exceedingly well-written, sensitively evoked history, their world lives for us.”

Over the course of their lifetimes, the three sisters achieved the “decent independence” envisioned by their mother, Eliza Peabody, an unconventional schoolteacher. The youngest, Sophia, an artist, married Nathaniel Hawthorne. Mary, a writer and teacher, married the politician and educational reformer Horace Mann. And Elizabeth, who had early relationships with both of her sisters’ future husbands, gained recognition through her publishing ventures and educational innovations as a teacher.

“Only a little more than fifty years after the Revolution,” Marshall notes in the book’s preface, “there were enough... established institutions in the country for [people] to feel there

was something for them to rebel against.” It was a time when “women moved freely in intellectual circles and women’s ideas were welcome in conversation, if not always in print.”

Elizabeth did get into print, writing earlier than Ralph Waldo Emerson on transcendentalism, a spiritual philosophy that Marshall herself learned of while at Bennington in the early 1970s. In a course titled Puritans and Transcendentalists, taught by Stephen Sandy, former Bennington literature and languages faculty member, Marshall was drawn to the transcendentalists’ quest for a stripped-down spirituality and their devotion to “seeking the truth as they saw it.” Studying the New England writers in Vermont with Sandy, Marshall recalls, brought to the subject a sense of immediacy that never left her. Indeed, Marshall has credited her early years at Bennington with setting her on the path that has led to her Peabody accomplishment.

At Harvard University’s Radcliffe Institute for Advanced Study, where Marshall finished her undergraduate work in 1977, she first encountered Elizabeth and Mary Peabody in a class devoted to women reformers. Still later, Marshall learned about Sophia and, drawn to the diversity offered by these three intertwined lives, agreed to write their biography. She’d been working as a journalist covering contemporary women’s issues, but felt distressed by the lack of historical perspective many of the women she interviewed showed as they faced difficult choices in their lives—choices that, Marshall felt, were not really so new to women. She hoped that a book about the Peabody sisters’ lives would help fill that gap.

Over the years, Marshall had her share of “aha” moments, such as when she discovered that Elizabeth Peabody, nearly a century before Virginia Woolf, had expressed her longing for “a chamber to myself” where she could write without the constant intrusion of her family’s demands.

Certainly Marshall could sympathize with her subject’s desire. The 20 years that Marshall devoted to *The Peabody Sisters* coincided with the years when her daughters were growing up, and her days took on a rhythm familiar to many working mothers: While her daughters were in school, she would work at the



TSAR PEODORSKY

computer, then print out whatever she’d produced that day and “take it with me wherever I was going—the doctor’s office, the soccer field.” Sitting in the car, Marshall would read over the day’s work. “Reading it out loud helped develop the voice of the book, even in a life that was full of distractions.”

Did Marshall feel the tension, the tug-of-war, between her own serious work and the “distractions” of domestic life? Did she long for a chamber to herself?

“What I felt more,” she says, “was that I was learning from the Peabody sisters some things about how to balance my life. They seemed to have a great deal of patience, even Elizabeth, who was such a headlong person; they were always striving for patience. You really don’t hear that word so much these days, but I tried to adopt a 19th-century woman’s patience with whatever happened.”

Her patience has served her well—and has even left the door open for a continued relationship with the Peabodys. Marshall shaped this book to capture the sisters’ early years—“the rise of the Peabody sisters”—and to illustrate their mother’s significant role in their development. She plans to resume the sisters’ stories, however, in a second volume that will follow them through the rest of their lives.

First, though, Marshall has another project in mind: a biography of Nathaniel Hawthorne’s older sister Elizabeth, who, she says, eyes brightening, “wrote *wonderful* letters.”

*Judy Ashkenaz is a freelance writer in Beverly, Massachusetts.*



# THE DEMOCRACY PROJECT UNVEILED

by Janet Lape Marsden



CYNTHIA LOCKLIN

IN THE FALL OF 2004, Bennington launched the Democracy Project, a curricular initiative that makes democracy the organizing subject of an education for students seeking to extend and intensify their understanding of the world. Students and faculty bring to the project a range of perspectives—the social sciences, as well as the arts, sciences, literature, languages—and together explore democracy as a diverse, contested, historical, and ongoing approach to human conflict and cooperation. In the language of the academy: The Democracy Project is a concentration, a *major* if Bennington used that word, in democracy. In recognizing the power of democracy to generate a curriculum that is a match for the traditional academic disciplines, the Democracy Project is the only undergraduate program of its kind.



Despite the vast reservoirs of intelligence, experience, and interest in democracy of scholars, practitioners, and indeed the world at large, the subject remains astonishingly undeveloped in colleges and universities. While isolated courses in democracy exist, and civic education programs have received much attention and resources in recent decades, they have been by and large add-ons to the traditional curriculum. What Bennington has done is recognize the intellectual firepower of the subject itself—its ability to engage an extraordinary range of intellectual traditions *and* to provide a context for integrating thought and action—and make democracy, in effect, a new discipline.

“This is scarcely the first time that Bennington has broken curricular ground,” says President Elizabeth Coleman, whose belief in the power of the idea has fueled the development of the project. “From the outset Bennington’s founders treated the visual and performing arts as equal partners in a liberal arts education, neither more nor less important than the sciences, social sciences, and humanities. The world was very accustomed to seeing the arts treated as less important and, rarely, but at times, as more important; what took real courage and imagination was to make them *equally* important, and in so doing to accord the arts the dignity of being fundamental kinds of intelligence—akin to reading, writing, and arithmetic. In



“The timing of the Democracy Project couldn’t have been better. Coming back here [from Ecuador] to the Democracy Project was a personal ‘Big Bang’ for me.”

—BECCA ROBINSON ‘06

addition, early Bennington leaders recognized the special capacity of the arts to reveal the vitality of the relationship between thinking and doing—what was and remains an informing ideal of a Bennington education and most certainly of the Democracy Project.”

For historian Eileen Scully, a member of Bennington’s social science faculty, the Democracy Project has been transforming. In her words, “I found in the Democracy Project an answer to the student who some years ago summed up her experience in class: ‘We read articles, we discussed the articles, we wrote papers. So what?’ Courses organized around the theory and practice of history tended to take students away from their own questions, and to dissipate, rather than discipline,

(continued on page 14)

## Learning Democracy

FUNDAMENTAL TO THE DESIGN of the Democracy Project is that students and faculty regularly tap into the experience and insights of those engaged in the practice of democracy around the world. Through off-campus fieldwork, visiting faculty, and a conference series, the project invites a rich reciprocal interplay between in-class experiences and work out of the classroom. In October the Democracy Project brought to Bennington distinguished leaders and scholars from five nations that have undergone a noteworthy democratic transition: Argentina, Indonesia, Poland, South Africa, and Turkey. Larry Diamond, author of *Squandered Victory: The American Occupation and the Bungled Effort to Bring Democracy to Iraq* and a former senior adviser to the Coalition Provisional Authority in Baghdad, was the keynote speaker in the conference. To prepare for the participants’ arrival, more than a dozen students did independent research on the countries’ histories and experiences with democracy, and they shared what they learned with their peers in the weeks leading up to the conference. These students served as hosts to the participants.

*Learning Democracy*, the conference’s title, refers not only to nations navigating the challenges of becoming a democracy but also to the challenge of meeting the needs of young people seeking a deeper understanding of what it means to be engaged and effective citizens. “We are confident that the powerful insights emerging from the shared experience of journalists, policymakers, diplomats, scholars, and other invited participants will vividly illustrate the dynamic reality of the democratic process for students, faculty, and staff within the Bennington community,” says President Coleman. The College also invited more than a dozen reporters from high school newspapers from around the country to attend the conference as special guests whose job it was to report back to their communities on the conference.

For additional information about the conference, including photographs and stories, please visit the Bennington website at [www.bennington.edu](http://www.bennington.edu).

“...courses that put historical methods in the service of an open-ended inquiry into democracy successfully keep front and center students’ desires to improve the world.”

—EILEEN SCULLY, FACULTY COORDINATOR



CYNTHIA LOCKLIN

(continued from page 13)

their passions. In contrast, courses that put historical methods in the service of an open-ended inquiry into democracy successfully keep front and center students’ desires to improve the world. By joining together rigorous thinking and purposeful doing, such experiences provide a way to move beyond post-modernist pretensions, without returning to elitist and self-congratulatory historical narratives.” Scully, who is also faculty coordinator of the Democracy Project, reflected that as a curricular initiative, the project illuminates the tension between an undemocratic but perfectly natural impulse to lay out what must be done or read by students and taught by professors within a discipline versus a democratic, scary openness, where a teacher has the authority of an accomplished practitioner but also the duties of a committed citizen.

It’s easy to imagine how Bennington’s academic structures—the Plan Process and Field Work Term in particular—are optimal for supporting and encouraging students’ integration of thought and action. Bringing practitioners to campus—as lecturers or faculty, for conferences and symposia—is an equally important component of the project. These have so far included: as guest lecturers, Ruth Dreifuss, the first woman President of Switzerland, and Shirin Ebadi, 2004 Nobel

## Liberty, Equality, Fraternity, Math

Learning Democracy by the Numbers

“THE FRENCH REVOLUTION wouldn’t have happened if calculus hadn’t been invented,” declares math faculty member Glen Van Brummelen, before the start of his new course, Math and Democracy.

“Jean-Antoine Nicolas de Caritat de Condorcet and other French mathematicians showed that you didn’t need a divine source to figure things out in the world,” Van Brummelen explains. “Condorcet determined that almost every human decision is based on probability, and thus there was no reason to believe the nobility as inherently better than commoners...it was the reason people felt they could accomplish the revolution. Looking into it further, I realized that these mathematicians contributed in a direct, personal way to democracy.”

The creation of Math and Democracy was not by calculation, however. “The course came up almost by accident,” Van Brummelen describes. “Eileen Scully, history faculty member, asked me ‘If you were going to do a Democracy Project course, what would it be?’ I told her that, in math history, I noticed that a lot of leaders in the French Revolution were mathematicians and maybe a course could be built around that.”

“The creation of this course would never happen at another college—there would be no opportunity to think about these things in this out-of-the-box way,” he continues. “I think the class is one of a kind.”

*Historian of ancient and medieval mathematics and astronomy, Van Brummelen is spending the 2005–06 academic year as a senior fellow at the Dibner Institute for the History of Science and Technology at MIT, where he plans to write a global history of trigonometry from Hipparchus to Fourier, which will be the first of its kind in more than a century and the first ever in English. Van Brummelen has taught mathematics at Bennington since 1999.*

Peace Prize Winner; as visiting faculty, a Constitutional lawyer and political economist; and an international conference of key players in South Africa's transition from apartheid to democracy.

In the years before the Democracy Project was launched on campus—while a faculty steering committee tackled questions such as “What should a curriculum in democracy look like?” and “Are there things that all Democracy Project students should read, study, do?”—Coleman vetted the idea with leading scholars and practitioners. Former Secretary of State Madeleine Albright; Nobel Prize-winning economist Amartya Sen; Margaret Warner, a leading journalist now with the *Lehrer Newshour*; Mark Malloch Brown, head of the United Nations Development Programme and chief of staff to the United Nations Secretary General; and Robert Dahl, professor emeritus at Yale, whose work has shaped the study of democracy, were among the scores of people to whom she turned to help give the initiative shape and to test its viability for students.

“The last thing we wanted to do is put our students at a disadvantage,” President Coleman explains. “We wanted to know how the graduates of this program would be viewed by graduate and professional schools, as well as NGOs and the political establishment. The reaction was profoundly encouraging. Everywhere I turned, people saw its urgency, its distinctiveness, and its explosive potential, both in itself and as a model for other institutions. It was clear that we were not alone in imagining that democracy as a new discipline had the power to bring a very special order of urgency and disciplined passion to liberal education.”

The Christian A. Johnson Endeavor Foundation was intrigued by the idea of the project and in 2001 awarded the College a planning grant to explore the possibilities of a curriculum centered on democracy. In the years that followed, the Davis Educational Foundation, the Mellon Foundation, the Norman and Rosita Winston Foundation, and the Ford Foundation would follow suit, as would several private donors. To date, the Democracy Project has secured more than \$2 million in gifts and pledges.

“My classes are on fire,” Eileen Scully says. One of her students, **Becca Robinson '06**, was studying in Ecuador when the Democracy Project was unveiled. “Ecuador turned my educational experience and life upside down,” says Robinson. “I’d been studying history and education, and I realized that I wanted to focus on social justice and democracy in education and the historical preservation of indigenous groups in their own words. But I wondered, ‘How could I turn it right side up? Were the structures in place at Bennington for the work I wanted to do?’ The timing of the Democracy Project couldn’t have been better. Coming back here to the Democracy Project was a personal ‘Big Bang’ for me.”

## Democracy Project Courses

ONE OF THE CHALLENGES of developing a curriculum in democracy is the temptation to repackage existing courses and drop them into the new curriculum virtually unchanged. So when developing the Democracy Project curriculum, members of the faculty steering committee invited their colleagues to imagine what they might do, with the only parameter being that they start with democracy. They kept the conversations open-ended so that ideas could emerge, one from another. People began to consider teaching courses that they otherwise wouldn’t have contemplated, but, in the context of what their colleagues were doing, now saw as possible and amazing. The following is a list of Democracy Project courses offered since the curriculum launched last fall.

**America and the World**  
**Art of Negotiation and Mediation**  
**The Art of Politics**  
**Children, Democracy, and the Media**  
**Community Dispute Resolution**  
**Conformity and Dissent**  
**Constructing Wilderness: Environmental Thought**  
**Consumerism in the Capitalist World**  
**Democracy and Development**  
**Democracy and the Rule of Law: Hard Cases**  
**Democracy, Education, and the Internet**  
**Democracy Projects**  
**Democratizing China**  
**Discourse, Deliberation, and Democracy**  
**Empires, Nations, Bodies: The Atlantic World**  
**Formations of Ideology**  
**Freedom, Hegemony, and Culture**  
**Global Capitalism**  
**Global Change: Science, Policy, and Security in an Uncertain World**  
**Human Rights**  
**Identities: Personal, Social, National**  
**Internationalizing America I**  
**Japan: Democracy from Within and Without, Meiji to Present**  
**The Journey III: The 1860s**  
**Living in History**  
**Mathematics and Democracy**  
**Music as an Instrument for Social Change**  
**Parties, Partisans, and Participation**  
**The Philosophy of Democracy**  
**Political Philosophy: John Rawls’ Questions of Justice**  
**Politics and Society**  
**Psychotherapy and Human Freedom**  
**Russia: Bolsheviks to Baristas**  
**Science and Antiscience in America: Belief and Knowing**  
**South Africa’s Road to Democracy**  
**South Africa’s Truth and Reconciliation Commission**  
**U.S. of A.: Multiculturalism and Diversity**  
**The U.S. Constitution and Individual Rights**  
**War or Peace: Multiparty Collaborative Dispute Resolution**



# LIVING DEMOCRACY

## PERSPECTIVES FROM SOUTH AFRICA

**THE INAUGURAL EVENT** in the Democracy Project conference program, *Living Democracy: Perspectives from South Africa*, brought to Bennington in March 2005 a group of government leaders and activists who played central roles in or witnessed first-hand the democratization of apartheid South Africa in the 1990s: Patricia de Lille, Lord Holme of Cheltenham, Mac Maharaj, Roelf Meyer, and Linda Twala with four students from his Phutaditjaba Qoqizizwe Choir. “Our intent is to have the best conversation possible,” President Elizabeth Coleman announced to conference participants and Bennington College community members in attendance. “The Democracy Project is about having a place for the insights of those who have shaped history to become part of the living experience of students, for your past to become part of their future.”

During the discussions that followed, the participants spoke of racism, violence, political activism, negotiations, rights, and nation building, culminating in the Night of Stories, an evening of music, dance, and storytelling. It opened with members of the Phutaditjaba Choir members singing as, one by one, the conference participants approached the podium to read sections of President Mbeki’s 1996 “I am an African” speech on the adoption of South Africa’s constitution before taking seats in a row on the stage. Several former enemies among them, they sat side by side with the ease of friends—a riveting sight—to tell a packed house how they helped bring down apartheid in South Africa without collapsing into civil war.

Bennington faculty and students responded to the Night of Stories with a Night of Arts. Thirteen Bennington students joined the Phutaditjaba Choir in what seemed a flawless performance of South African songs, the solo voice being that of a Bennington first-year student; a gripping presentation of a scene from *Blood Knot*, by South African playwright Athol Fugard; and an electric improvisation by Milford Graves (even by his standards). “This,” Graves pointed out, “has been far more than ‘a special few days.’ This has been *reality*—the thing itself.”

“It was heady, wild, amazing,” said Coleman at the close of the conference. “It was worlds coming together.”

*Below are biographies of the conference participants and a few of their words on themes that surfaced again and again, such as the decision of the African National Congress to take up arms, the commitment to negotiations that paralleled it, and the personal transformations experienced by participants on all sides.*

### CONFERENCE PARTICIPANTS

#### Participants

**PATRICIA DE LILLE** became an active trade union member while working in the paint industry in Cape Town and was eventually elected national vice president of the National Council of Trade Unions in 1988, the highest position held by a woman in the trade union movement. She was elected to the national executive council of the Pan Africanist Congress (PAC) in 1990 and led its delegation in the meetings of the Commission for a Democratic South Africa, playing a key role in the negotiation of a new South African constitution. After the country’s first democratic election in 1994, de Lille was appointed a member of parliament, chaired several committees, and was chief whip of the PAC. In 2003 she founded a new political party, the Independent Democrats, which she now represents in parliament.

**“Even as we were fighting for democracy, which we wanted at all costs, we spent little time asking, ‘How are we going to run a new democracy? What do we do after the transformation?’”**

British business executive **RICHARD HOLME** represents the Liberal Democratic party in the House of Lords and is a former president of the party. Holme chairs the Committee on Corporate Social Responsibility

for the World Business Council for Sustainable Development and is a former chair of the Environment Commission of the International Chamber of Commerce. He is chair of the board of directors of Leadership for Environment and Development International, an independent, nonprofit organization committed to sustainable development. It creates and supports networks of people and institutions promoting change toward development that is economically sound, environmentally responsible, and socially equitable.

**“There’s a tension between two understandings of what rights are: (a) the view that every individual is a bundle of rights and (b) simple nondiscrimination of minorities.”**

In 1964, while working underground for the African National Congress (ANC), **MAC MAHARAJ** was arrested and sentenced to 12 years in prison on Robben Island. Escaping into exile in 1977, he was appointed secretary of the Internal Political and Reconstruction Department of the ANC. He served on the Revolutionary Council and National Executive Committee of the ANC and, after clandestinely reentering the country, from 1988 to 1990 was commander of an underground program of armed resistance against the apartheid government. After Nelson

Mandela was released from prison in 1990, Maharaj was a lead negotiator for the ANC in talks with the National Party government and joint secretary of the Transitional Executive Council, overseeing South Africa's transition to democracy. When Mandela became president in 1994, Maharaj was appointed minister of transport and served in parliament until 1999.

***"When I got out of prison, people asked, 'Have you changed?' I said, 'Yes. When I went to prison, I could kill a person in anger. When I came out of prison, I could kill a person in cold blood.'"***

A member of the South African parliament for the National Party, 1979–1996, **ROELF MEYER** served as deputy minister of law and order and deputy minister of constitutional development from 1986 to 1991. He served as minister of defense, minister of communication, and then minister of constitutional affairs from 1991 to 1996. Meyer was the government's chief negotiator in constitutional negotiations, and his working relationship with Cyril Ramaphosa, the chief negotiator for the African National Congress, paved the way for the country's first fully democratic elections in 1994, when Nelson Mandela became president. Meyer cofounded a new political party, the United Democratic Movement, in 1997 and represented it in parliament until 2000.

***"In all the conflicts I've seen around the world, unless trust starts developing at the personal level, there's no chance of moving ahead."***

Known as the unofficial king of Alexandra, community activist **LINDA TWALA** runs the Phutaditjaba Care of the Aged Project that his mother, Annie, started in the 1960s out of their home. In 1986, after some meetings of the African National Congress were held there, the police threw hand grenades into his home, destroying it. Since rebuilding the center, Twala has provided meals for the elderly and lunches for schoolchildren and a medical clinic for mothers and infants. He also recruits youth for the Phutaditjaba Choir, whose members serve as "leopards" for the community, repairing shanties, cleaning houses and caring for the elderly, and performing in choir competitions to raise money for their civic work.

***"I have no home today because it was bombed by police after we held an ANC meeting there. I was one of those who said, I cannot forgive, thinking of the children who died in my house when they bombed my house. But I forgive them, because Mandela said to forgive. (But I don't forget.)"***

**PHUTADITJABA CHOIR MEMBERS** Basiame Makati, Mike Mncube (director), Nomsa Ndlozini, and Raymond Nyadzani grew up in Alexandra Township, one of South Africa's poorest communities—an area less than five square miles in size with a population of almost half a million people. As leaders in the Phutaditjaba Choir, all four have been instrumental in forming other choir groups from the Phutaditjaba Care of the Aged Project.

***"Mandela said, when people throw stones at you, pick them up and build your house."***

—Raymond Nyadzani

### Moderators

**ROGER BERRY** is a cofounder of Liberty Global Partners, an investment advisory firm that raises capital in South Africa and other emerging markets. He served as foreign affairs adviser to the chairman of the Africa Subcommittee in the United States Congress, which helped remove United States sanctions against South Africa. Subsequently, he was an adviser to President Mandela's legal counsel on financial disclosure and government ethics during the initial years of the transition to democracy.

***"The novelist John Berger wrote, 'Never again will a story be told as if it were the only one.' South Africa teaches us further that it is not enough to recognize that words form many stories, but also that we must take those words into the world around us and inside of us."***

**PRESIDENT ELIZABETH COLEMAN**'s vision of a liberal arts education has been recognized internationally, as has her commitment to its task of having the courage and the capacity to fuse thought, action, and passion. She delivered the keynote address at the Artes Liberales General Conference in Warsaw on "The Relationship between Liberal Education, Freedom, and Democracy" and currently serves on the Board of Directors of the Council for a Community of Democracies. She has been a consultant to the Annenberg Corporation on a public broadcasting project and serves on the Executive Committee of The Annapolis Group, an organization of leading independent liberal arts colleges. She was appointed President of Bennington College in 1987.

***"When you listen in a conversation when you have not made up your mind, you listen in a different way. And that is what every Bennington student who has attended these sessions and listened to you speak will take away from this conference."***



Patricia de Lille



Richard Holme



Mac Maharaj



Roelf Meyer



Linda Twala



Roger Berry



Elizabeth Coleman

# POLITICAL PROCESSING

## Student Views of *Living Democracy*

For weeks after the *Living Democracy* conference, many students who participated were still processing the experience in amazement. Here are some of their observations.

### Jessica Alatorre '07

*As managing editor for the Bennington Free Press, the College's student newspaper, Alatorre wrote articles about international politics and issues, including a feature story about the Living Democracy conference. Every summer, she teaches seminars on international politics to high school student leaders at a conference held at American University in Washington, DC.*

"I was enthralled by the Night of Stories [because] we got to hear how these leaders worked the political system in South Africa, and worked it effectively. In our Democracy Project classes, we often talk about theory and philosophy; I really want to learn the practice of politics and see systems at work. From Mac and Patricia and Roelf we heard the truths about the political compromises they had to make to come to the table.

"I asked Roger to set up an interview with Mac for me. During our talk, Mac asked me, 'What are you going to do as a leader in society? It's our interactions with others that describe our humanity.' We talked about being global citizens. Hearing someone who is a distinguished public figure like he is tell you that you're recognizing the big issues and to go after them means a lot."

### Shaan Khan '05

*Khan concentrated in political science and video. For her senior art project, she planned to make a video installation using excerpts from the conference. At the conference, she could be seen typing into her laptop as the participants spoke.*

"The South African conference has been life-changing for me. How many times do you have people like this in front of you, talking to you?

"After reading *Kaffir Boy*, seeing Roelf Meyer was unreal. The enemy was in front of me. But listening to Roelf tell his story, seeing him pick up a glass of water and drink from it, I could never conceive of violence against him. If you never meet the person, it is conceivable.

"Democracy is a system, but what makes up the system are individuals. You can't leave out any of them. If you want to understand politics, you have to understand the people. It seems obvious, but politicians seem to overlook it."

### Jonathan Leiss '06

*Leiss was one of 15 Bennington student hosts for the Phutaditjaba Choir students during their visit. He's now a member of the Alexandra/Bennington Exchange, a student group that formed after the conference to undertake civic projects with the choir students from the township of Alexandra in Johannesburg.*

"Once Raymond Nyadzani said to me, 'I'm asking you this to make your mind more African. What is one thing you would change in your life, if you could?'

"I said, 'That my mother passed away when I was 12.'

"He said, 'Why?'

"The answer seems obvious, but Ray said that his father had kids everywhere and his mother was mentally ill. He said he wouldn't change this, but one thing he would change is 'how I felt about being poor,' meaning his shame and anger.

Members of the Bennington College community absorb and react to personal accounts of South Africa's struggle toward democratization.



PHOTOGRAPH FAR LEFT BY CYNTHIA LOCKLIN; ALL OTHERS BY SCOTT BARROW



"That knocked me off my feet. I realized that what I regret is not my mother's death but the way I acted and my relationship with her when she was sick.

"I feel expanded and transformed by their visit. That Bennington could have the honor of having the South Africans come here—I never expected the power of it. We've always had lots of reasons to be proud of Bennington, but the *Living Democracy* conference has given us shockwaves of pride—that it happened not at Berkeley, or UMass, but here. And we don't even know yet everything we've learned from the conference."

#### Rebecca Robinson '06

*Robinson attended a classroom session, the Night of Stories, and a panel. She was also one of the students who performed with the Phutaditjaba Choir in the Night of Arts.*

"Hearing about the Truth and Reconciliation Commission (TRC) interested me. While the TRC was valuable, reconciliation means *not* forgetting the past, but keeping it alive and learning from it. One of the things I took away from the conference was this connection between reconciliation of the past and social justice and education. In my conversations with the choir students, they didn't seem to have a strong sense of what apartheid was. This underscores for me how important it is to keep history alive and integrated into education and to use it to make change."

#### Josiah Weiss '06

*For Weiss, who views the Democracy Project as a "think tank for taking the concept of democracy completely apart," the conference was an opportunity to see the application of theory.*

"I'm interested in how civil society supports democracy, and the South African conference has reaffirmed my goals. What Richard Holme is doing is the closest to what I want to do in politics. He shows that the international community *can* play a role in and have a positive effect on what happens in developing countries.

"Being involved in the Democracy Project has made me confident that I'll figure out how to achieve my goals when I leave Bennington."



"We've always had lots of reasons to be proud of Bennington, but the *Living Democracy* conference has given us shockwaves of pride—that it happened not at Berkeley, or UMass, but here. And we don't even know yet everything we've learned from the conference."

—JONATHAN LEISS '06

# WAKING FROM A SOUTH AFRICAN WINTER DREAM

by Paul Voice

Inspired by the *Living Democracy* conference in March, Bennington faculty member Paul Voice shares his personal account of life in Johannesburg, South Africa. A scholar of moral and political philosophy, Voice has written extensively about the philosophical questions of social justice. He has taught philosophy at Bennington since 2000.

Born in England and educated there and in South Africa, Voice has been a distinguished visiting scholar at the University of Cape Town. He received his BA, MA, and PhD from the University of Witwatersrand, Johannesburg. His recent publications include *Morality and Agreement: A Defense of Moral Contractarianism* (2002) and “The True Confessions of a White Rawlsian Liberal: An Argument for a Capacities Approach to Democratic Legitimacy,” published in the *South African Journal of Philosophy* (2004). He has written articles that have also appeared in *Studies in Psychoanalytic Theory, Theoria, Psychology in Society, and Politics and Ethics Review*.



WEARING ORANGE BELL-BOTTOMS and with my hair as long as my parents allowed, I stepped off the plane into South Africa's brutally oppressive racial oligarchy in 1973. My parents had swapped our second-floor flat in a rundown neighborhood of south London for a white house in a good suburb in Johannesburg. There I attended a well-funded, all-white public high school, my father bought the family's first car, and our house was cleaned and our meals cooked by a black domestic worker who lived in a shack at the end of the garden. For the first time in our lives, there was a sense of material comfort in our home.

Of course then I saw no connection between this fact and the country's ruthless system of apartheid. The National Party had ruled South Africa for 25 years, and apartheid was the law and spirit of the land. Blacks were prohibited from voting, and the African National Congress (ANC) and other black political parties were banned. Many black political leaders, such as Nelson Mandela, the leader of the ANC, were imprisoned on Robben Island, and others were assassinated. Although whites totaled just 18 percent of the population, 87 percent of the land was reserved for them, and all but the most menial jobs went to whites. The government forcibly removed thousands of blacks, "colored people," and Indians from their neighborhoods near white areas and made sexual relations between races a crime punishable by a jail sentence.

With segregation entrenched in the physical infrastructure and in the minds of all South Africans, what little political debate existed took place between conservative, Afrikaans-speaking, white nationalists and liberal, usually English-speaking whites. The prospect of “change,” as it was called, remained distant.

In 1976 the political situation dramatically altered. On Wednesday, June 16, a cold, clear day typical of the highveld winter, while I sat in class waiting for the school bell to start another day of my senior year, several hundred children gathered at Thomas Moloko Junior Secondary School 30 miles away, in the black township of Soweto, to march in protest against the government’s decision to force black students to take half their subjects in Afrikaans. Near Naledi High School, hundreds more children were making their way through the streets. As the line of marchers snaked toward the Orlando soccer stadium, more and more students joined in. Chanting, singing, and stamping their feet, the crowd of children surged half a mile deep by the time it approached the stadium. There the students met five white policemen, behind whom the notorious riot squad was assembling.

The first child was shot dead at midmorning. Some eyewitnesses say that a policeman threw a teargas canister or a stone; some say the students retaliated with stones, and others say the police fired first. Whatever the details, without warning, the police fired live ammunition into a crowd of children. I have a photograph of the first victim, 12-year-old Hector Peterson, being carried by a schoolmate, his sister running alongside. This dying child, dressed in his school uniform, was shot down because he was considered dangerous. He was considered dangerous not because he carried a weapon, but because he was black.

By late morning, the students were rampaging through Soweto, targeting any sign of white power: they set government buildings ablaze, looted and burned the beer halls run by the township administration board, stoned delivery trucks, and murdered two whites. The police fired shots through the smoke and fire all day and in the evening withdrew to the perimeters of the township. The next day, the burning and shooting resumed; by Friday, it had spread beyond Soweto and become a sustained uprising in which stones and fire were pitted against bullets. The total number of children killed in Soweto by police is disputed, but the official figure is 451.

The Soweto uprising set the stage for many years of terrible violence. Every winter around the anniversary of this event, whites’ sense of fear and vulnerability intensified. Episodes of protest and oppression often seemed to reach their deadly climax on cold winter days. At night I sometimes dreamed my family was fleeing the city, running through the streets, while behind us the sky filled with smoke and an amorphous mob swooped down the hills toward us. This was the winter dream of a white man in South Africa.

It is DIFFICULT to describe living in  
a country precariously poised  
between ANXIOUS HOPE and the  
expectation of CATASTROPHE.

At last, in February 1990, F.W. De Klerk, the National Party leader, released Nelson Mandela from prison and began negotiations with the ANC. How much morality and how much exhaustion and pragmatism lay behind his decision is still unclear to me. Regardless, it resulted in the first democratic election in South Africa’s history, held in April 1994.

The period of negotiations leading up to the elections was long, and the continued violence was frightening. Hunkered down in their suburban houses among the jacarandas, whites feared both the failure of the election process and its success. It is difficult to describe living in a country precariously poised between anxious hope and the expectation of catastrophe. I had volunteered to work as a “counting monitor” for the Independent Election Commission, and a few weeks before the election, I was sitting with other trainees in a classroom in Johannesburg when there was the signature “crump” sound of a car bomb exploding a few miles away. Our instructor paused, and the class sat silent for a moment, before he continued without comment. There was a sense that we needed to get through the election not because anyone was confident that it would wholly transform the country, but because it was our final hope.

On the day after the vote, I left home early, driving in the direction of Roodepoort, where I was to help monitor the ballot count. The streets of the white suburbs were abandoned. Heading west, I noticed that the local fire station was flying the new South African flag. As I drove, I saw more and more flags flapping above police stations, city buildings, hospitals, and other government buildings. It was then that I believed for the first time that a genuinely new South Africa was possible.

After three days, the count was over, and the ANC celebrated its victory.





Sculptor and installation artist **Elana Herzog '76** returned to campus last spring to present her artwork, which incorporates the materials of everyday domestic life—bedding, carpet, vinyl clapboard siding, and drapery—to create discrete pieces of sculpture and site-specific installations. Her current work is seamlessly fused with the wall, indefinitely expanding the piece's boundaries and activating the wall's surface; the result appears to emerge from and disappear into the structure. Her installation, "So Bennington," was on display in the College's Usdan Gallery from April 5 to May 10, 2005. Through her use of red moiré and thousands of staples, Herzog exemplified this process. She participated in the College's Visual Arts Lecture Series in May, with a lecture and slide presentation about her work.



*Herzog, who received her MFA from SUNY, Alfred, has exhibited her work at a number of locations, including the Brooklyn Museum, the Gothenberg Konsthalle in Sweden, the Reykjavik Art Museum in Iceland, and in the 1994 Chilean Biennale. She has recently exhibited site-specific projects at the Herbert F. Johnson Museum at Cornell University and at the Sculpture Center in Long Island City. She has been honored with the 1999 New York Foundation for the Arts Individual Artists Fellowship, the 1999 Joan Mitchell Foundation Grant, the 2003 Lament Fellowship in the Arts of Tides Fund, and the 2004 Lillian Elliot Award. Herzog lives and works in New York City.*

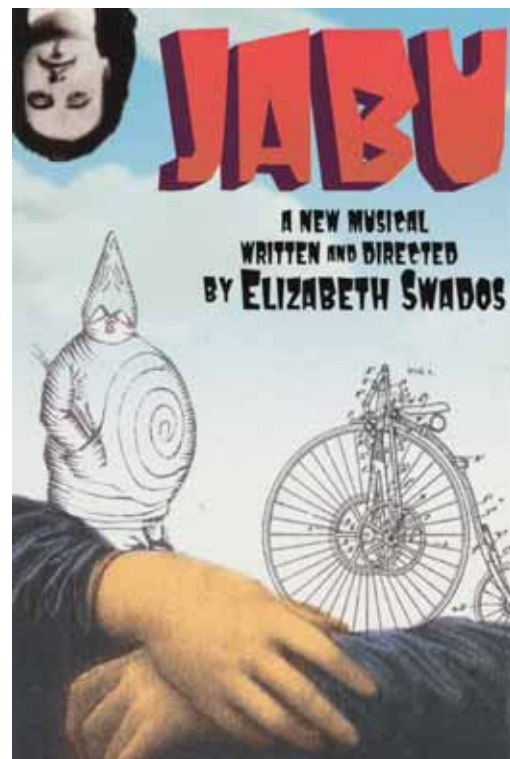


PHOTOGRAPHS BY CYNTHIA LOCKLIN

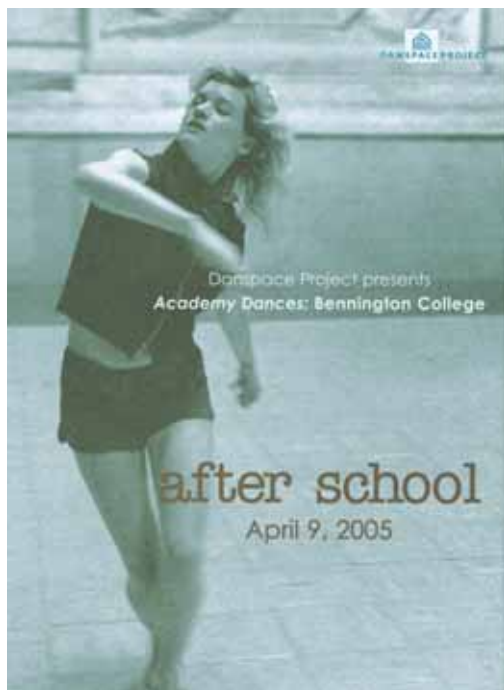
## Bennington Night at the Flea Theater

March 23, 2005

Bennington Night at the Flea Theater in New York City was hosted by the Office of Alumni Relations in celebration of the new musical comedy, *JABU*, by **Elizabeth Swados '73**. The musical merges the wild life of the play's young writer, Alfred Jarry, with the classic French absurdist play *Ubu Roi*. Swados, whose career has been a tour de force of the New York theater world, deftly juxtaposes the political climate of Paris in the late 1800s with the climate of today. Using compelling composition and staging, Swados, like Jarry before her, joyfully uses vulgar humor and rigorously deconstructs language itself to fully explore political and social dynamics. The evening proved a feast for the senses, with lighting design by **Garin Marschall '00**, and set, video, and puppet design by Sue Rees, Bennington drama faculty member. To continue the momentum of this tilt-a-whirl performance, alumni happily reconvened for a reception with the artists at the nearby restaurant Arqua.



## alumni events in NYC



### Danspace Event Features Bennington Students and Alumni

April 9, 2005

Cool, fresh, and spirited Vermont-country air breezed through the heart of New York City when Danspace Project's *Academy Dances* series featured the Bennington College dance program and its alumni choreographers. In an afternoon performance entitled *After School* at St. Mark's Church, the works highlighted ranged from experiments to fully designed pieces, from whimsical and improvised to methodical and exact, from soulfully silent to joyously accompanied. Pieces were choreographed and performed by alumni and current students, including **Jaamil Olawale Anderson-Kosoko '05**, **Nicole Asselin '05**, **Willa Carroll '97**, **Carson Efird '05**, **Ava Heller '07**, **Susannah Keebler '98**, **Amber Lee '05**, **Katie Martin '04**, **Eva Schmidt '06**, **Zornitsa Stoyanova '06**, **Elizabeth Ward '99**, **Jeremy Wallace '06**, and **Laura Wallace '04**, with musical collaborations by **Yousuf Kerai '05**, **Edmund Mooney '93**, and **Jake Meginsky**, the College's audio-visual coordinator.

Reflecting on the day, attendee **Nicole Pope '03** said, "It's apparent in the diverse range of choreography featured in the program that the dance faculty—Terry Creach, Dana Reitz, and Susan Sgorbati—support and foster each student's personal aesthetic, questions, and interests."



A large, diverse crowd of people, mostly young adults, are gathered outdoors for a commencement ceremony. Many are wearing formal attire, including suits, dresses, and graduation gowns. A man in a blue graduation cap and gown is prominent in the upper left. A man in a dark suit with a red tie and a blue sash is in the center. A woman with a red flower in her hair and sunglasses is smiling in the lower right. The background shows more people and some green foliage.

# commencement 2005



Author **Jonathan Lethem '86** addresses the Class of 2005:

## ALL PATHS TO NOWHERE LEAD TO ROME

Recently recognized for his talent with a MacArthur “genius” award, Bennington alumnus returned to campus in June and declared, “I’m a sophomore on leave,” during his commencement speech. Below are excerpts of Lethem’s remarks.

I DIDN’T ADMIT to my friends or my father or myself that I was leaving for good—I was simply a sophomore, going on leave to write a book, leaving behind a place that had aroused and challenged and intimidated me, a decision that I kept quarantined in a thick coating of irony.

Now, as I search for words adequate to this occasion I can’t locate that irony at all. Your graduation today seems to me an ineffably beautiful thing, you all seem as scrubbed clean of irony as newborn babies, and before you decide you don’t like the sound of that let me say that, I feel like a newborn baby today, too. These ceremonies stir us at such depths because they are among those rare moments in life that can only happen once, like birth or death, like leaving your native soil for a first encounter with a foreign country. By bringing me here to congratulate and honor you, by calling me here to speak to you in the middle of my sophomore year, you’ve also provided me with one of those moments and I thank you for it.

And I am supposed to provide you with advice. Honestly, an uncomfortable assignment, but beautifully risky, a kind of high-wire act for everyone involved—because I am going to have to risk giving you advice and you’re going to have to risk listening to it.

The first advice that mattered to me was the phrase: “All paths lead nowhere, choose one with heart,” which as a child I heard repeated often by my parents’ friend. “All paths lead nowhere, choose one with heart,” would seem to have a kind of Buddhist placidity and calm to it, and it may in fact have been a paraphrase of some guru of the east, but in [the] mouth [of my parents’ friend] it had a Brooklyn toughness, an impatience that suggested you were a moron if you didn’t already know that all paths lead nowhere and that anyone with any sense at all could recognize a path with heart.

Another piece of advice, so dense and aphoristic and familiar that it can be easy to forget that it is advice: “All roads lead to Rome.” When I was younger I took this literally, as a description of an ancient world that had been outgrown—I figured all roads no longer led to Rome, and I was free to go where I chose. I was much more interested in paths that led nowhere, and in choosing one with heart. In my urge to be unconventional I figured Rome was the last place I’d go, an attitude that, paradoxically, led me both to the choice of Bennington College and to dropping out of Bennington College. Yet here I am, on graduation day, which is a kind of Rome, and one to which my road has

seemingly inevitably led. And here you are, on graduation day, the Rome at the end of the road you quite possibly felt led elsewhere, or nowhere. If you’re anything like me, you hardly expected to be here. Perhaps, then, Rome is birth, and death, and marriage, and graduation day, the destination we hardly need to bother trying for, the inevitable city on the horizon of the path to nowhere. You see it coming a mile away, but the point is the means by which you got there. If all roads lead to Rome, then the point is the one you chose, the path to nowhere, was chosen with heart.

More advice: “You choose your battles.” Of course, if all roads lead to Rome, and they do, then most of your battles have chosen you before you had the chance to consider otherwise. You were up to your neck in battles chosen before you understood you were choosing: battles ethical, aesthetic, sexual, political, battles at the very frontier where your self meets the world, battles with the mundane stuff of existence, which seems to make its own demands. Today is commencement day, yet we’d better acknowledge that most everything else besides this particular day commenced before we came along, that a world of battles has been underway that we were merely born to. Yet you still

get to choose the battles you’ll call your own, the battles you’ll embrace and be defined by, the way you were defined by coming to this place to live and work and play, the way it was a battle you’d chosen before you knew it, a road to Rome when you’d never said to yourself clearly that you wanted to get to Rome. In other words, you’ve already chosen: now choose. You’re well in the thick of anything I could possibly advise you to ready yourselves for.

So go ahead and follow in my footsteps and put this place behind you—or try, anyway. Abandon Rome, if you think you can. You’ll be back, again and again you’ll be back, because this is the Rome inside you, a place where you came to make yourselves and one another ready to leave, and in doing so made it a place you’ll never finish leaving.



*For the complete transcript of Jonathan Lethem’s speech, as well as other speeches and photography from Commencement 2005, please visit the Alumni, Faculty, and Friends Bulletin Board on [www.bennington.edu](http://www.bennington.edu). For additional information on Mr. Lethem’s work, please see the Bookcase.*



Clockwise from top left: Vice President for Planning and Special Programs Joan Goodrich, Amelia Powell, and President Elizabeth Coleman; Lindsey Gage and Alexa Carter; Yousuf Kerai and Luke Fredland; Megan Napier, Ryan C. Tittle, and Penn Genthner; Toni-Kay Dawkins, Shaan Khan, Maren Coniglione, Ben Dotson, and Virgil Polit.





# commencement 2005

"Bennington is a place where you are in the driver's seat, you make your own path and follow it, changing it along the way if necessary; a place where the line between work and play is consistently blurry; a place where you breathe, eat, and sleep your work."

—**Lucy Skeen '05**, student speaker

"I want to thank each of you in the graduating class of 2005 for bringing your passion, your talent, your vision, your spirit, and dreams to Bennington College. Thank you for sharing all of it with us for these past several years. Your lives have enriched the already enormous spirit of the place and the lives of those who work here."

—**Tom Bogdan**, music faculty member

"[At Bennington], you each have come to understand yourself as an individual—with particular ways of thinking, particular talents and dispositions, some attitudes and habits that repeatedly get in your way, certain core ethical values that will help you navigate the complexities and vicissitudes out there. That isn't to say you are 'finished,' only that you are ready."

—**Eileen Scully**, history faculty member





**30s** **Caroline Allen '36** reports that her son, Duncan Inches, is in *Shakespeare Himself*, staged by New England Plays. "They perform in libraries, schools, fairs, etc. I am almost 91, a member of the first Bennington class, and I hope to fly north to see my son this summer."

"After 50 years in Ann Arbor, MI," writes **Asho (Ingersoll) Craine '36**, "I have returned to my eastern roots to be closer to my family." She now lives in the Seabury Retirement Community in Bloomfield, CT, and enjoys revisiting familiar sites.

From the warmth of Claremont, CA, **Margaret (Robinson) Angell '37** notified us that she still gets around with the help of her daughters with whom she spent last Thanksgiving and Christmas.

**Sylvie (Redmond) Griffiths '38** supplied information about her husband's successful project in family planning, despite war and revolution in Bangladesh in the 1960s. His students saw the need and were able to carry forward the instruction long after the project ended.

"For years, I have laminated autumn leaves in Pennsylvania, but age keeps me away from the splendid leaves of Vermont," writes **Annie-Lloyd (Hord) Condit '39**. "Perhaps," she offers, "Bennington art students (and other students) would like to see a large photograph of my interest?"

Vice President of the Ward-Heitmann House Museum in West Haven, CT,

**Barbara (Ramsay) Livingston '39** led the museum's winter lecture series, "Tulips, Tiles, Tapestries, and Paintings: Holland and Belgium in the 17th Century." The series explored the works of Rembrandt and Rubens and the life and work of Vermeer.

"I went to the dedication of the World War II memorial in Washington, DC," writes **Nina (Taylor) Marden '39**. "A very moving experience for us ancient veterans. Due to the low dollar, I had several happy visits from French and English friends and relatives. In February 2005, I had my hip replaced and am recovering well."

**40s** **Vera (Hall) Dodd '40** still teaches piano, though only to a few very interested students. "Also," notes this resident of Milford, NJ, "I'm active in our Unitarian Fellowship, which I helped found and which is now embarking on a major capital campaign. And we still raise sheep!"

Focusing primarily on the viola da gambas and early music, **Joan (Kellogg-Smith) van der Goes '40** continues to play music in British Columbia. She performs in a five-person, professional ensemble, Heart's Ease, with her two daughters, Deborah, an Anglican priest, and Theresa, a family doctor. The group plays renaissance, medieval, and baroque music using recorders, gambas, voice, and percussion. van der Goes keeps busy exercising her body by weightlifting and her mind by writing poetry. She reports that she has led a life of social activism, working with refugees, those suffering

from Parkinson's, and the John Howard Society of Canada, an organization that helps involve communities in the problems of crime.

**Mary (Eddison) Welch '40** has traveled quite a bit recently, journeying to England with her daughter, **Polly Welch '71**, and two granddaughters, and voyaging to Italy for the first time in 68 years with her grandsons and their families.

In 2004, **Madi (Blach) Lanier '43** took part in several painting exhibitions with New York City's West Side Arts Coalition and also "worked very hard going on buses and making phone calls to elect the Kerry-Edwards ticket."

The attitudes learned at Bennington still keep **Marjorie (Hill) Noon '43** going in her 80s. She has continued to oil paint with James Aponovich in his master class and has been invited to have a solo show at her local library, as well as at the New Hampshire Antiquarian Society. The most momentous event for Noon this year, however, has been the publication of her novel, *The Task and the Burden*, which is highlighted in the Bookcase.

"I still have a longstanding interest in World War II," writes **Geraldine (Babcock) Boone '44**, "and I remember, while a student at Bennington, how frightened I was reading the headlines of Nazi and Japanese victories around the world."

At its annual Pedigree Awards Banquet, the American Kennel Club (AKC) honored **Barbara (Ridder) Irwin '44**

with the 10th annual Langdon Skarda Award. The award, according to the AKC, “honors any woman, man, child, or dog who gives of themselves and in so doing makes the Dog World better for the giving.”

Though she broke her hip two years ago, **Lorraine (Henderson) McCandless '44** is doing well now, volunteering at the Christmas Toy Shop in Saint Petersburg, FL, and taking art classes in drawing and oil and watercolor painting.

**Patricia (Newman) Nanon '44** served on the committee to organize a benefit for the Bessie Schönberg Choreographers & Dancers' Residency at the Yard, a colony for performing artists, which she founded in 1973, situated on Martha's Vineyard.

“I am making sculptures of clay, wax, and papier-maché,” writes **Josephine (Parker) Burge '45** from Hampshire, England. “I actually sold one at an exhibition given by the group called Wessex Sculptors, based in a barn near Winchester, England.” She has also been keeping busy leading a poetry reading group for the local women's institute; they give public readings at times, “but mainly enjoy discovering new works.”

The monthly newspaper for the senior citizens of Chester County, PA, *Senior News*, featured a front-page photo-spread, as well as an article, about **Holly (Appel) Silverthorne '45** in the February 2005 edition. The piece, “Expressions of the Soul,” discussed her passion for sculpture, her ideas

about working with clay and stone, and the sculpture classes she currently teaches at the Chester County Art Association.

**Lynn (Phillips) Rashbaum '46** sent the College the obituary of her former husband, William Rashbaum, who was a pro-choice activist and one of the few physicians in the country who regularly carried out late-term abortions. “I believe,” wrote Rashbaum, “that alumnae may be interested in his activism in the pro-choice field.”

**Nancy (Kluge) Rumery '46** wrote in to say, “It was a great experience. I was reinvented at Bennington and will be forever grateful.”

May 2004 was a very busy month for **Suzanne (Eckfeldt) Harding '47**. Not only did she host a luncheon for Upper Valley alumni in her West Lebanon, NH, home, she also took a wonderful trip to Scandinavia. She informs us that her daughter, Laurie Harding, was elected as a Democratic representative to the New Hampshire legislature.

“Please refer to my website, [www.lambdoma.com](http://www.lambdoma.com),” writes **Barbara (Ferrell) Hero '47**, “[which] gives a good review of my life's work. I am now 80 years young!”

This year, **Mary Lou (Chapman) Ingwersen '47** traveled to the Brittany region of France and to Cortona, Italy, to paint landscapes in oil. She writes: “It was very satisfying—just great to be able to do this at my advanced age!”

“I have moved to a ‘retirement’ home and **Ginny (Wall) de Saint Phalle '46** lives two doors away,” writes **Ella (Russell) Torrey '47**. Though she has retired as chair of the Executive Service Corps of the Delaware Valley, Torrey still serves as president of a Philadelphia-area international youth hostel.

With her husband, Herb, **Phyllis (Sidenberg) Benham '49** worked on the election last fall; she spent most of two months in Nevada, while Herb was in Arizona. She notes: “There is nothing as exciting as working with ‘folks’ [who] have never been engaged in politics.” This past year, the Benhams also traveled to France and Australia and flew their Cessna to Mexico. “Smitty, remember our flight?”

The National Gallery of Art (Washington, DC) acquired one of the most famous works by **Helen Frankenthaler '49**. According to the Gallery's press release, the painting, *Nature Abhors a Vacuum* (1973), represents first use of “masked areas of canvas with strips of wood or tape to create distinctive, hard-edged open space that is different in character from open areas in her earlier paintings.”

**50s** **Martha (Tyler) Fox '50** is busy, happy, and in love with her computer. She uses her PC for composing MIDI music with her horn, writing e-mails, and furthering her exploration of photography. She still enjoys life with husband Jim Fox, many sports, and grandmothering her 18 grandkids. “Life is good,” she writes. “We take it one day at a time.”



SEAN MCGRATH

## Class of 1954 Reunion

**M**embers of the Class of 1954 arrived on campus for Alumni Weekend 2004 not sure what we'd find. We found the buildings we had known and were pleased to see many new facilities for the arts and sciences. We attended some available classes and faculty sessions, listened to President Liz Coleman speak about Bennington today, attended parts of the film festival, wishing that we could be in two places at the same time.

**Claire (Radoslovich) Clark** and **Frances "Madi" (Springer-Miller) Kraus** came from New York City. **Emily (Mason) Kahn** came over from Brattleboro (VT) where she had spent the last five months. **Barbara (Elliott) Ingraham** with husband William drove from Long Island. The longest trip was made by **Helene (Fox) Metzenberg** with husband Bob who traveled from California. **Joan (Holt) Oates** arrived from Massachusetts with **Connie (Golub) Gorfinkle '57**. **Barbara (Nelson) Pavan** with husband Robert drove up from Pennsylvania, as did **Charlene "Sherry" (Solow) Schwartz** with husband Howard. **Judy (Beach) Damon** flew up from Virginia.

We all gathered on Saturday night at the home of **Ruth "Cookie" (Liebling) Goldstone '54** in Shaftsbury, VT, just a short distance from the College for the event that became the highlight of our weekend. We sat around Cookie's large dining room table feasting on the dinner she had prepared, sharing the news we had about various class members not in attendance, and catching up on one another's happenings.

Claire and Judy continue making sculpture and are having some commercial success. Sherry is president of her own company, which develops and manages hotels for the Marriott Corporation. Helene is caring for an autistic grandson. Barbara Elliott continues writing, while also doing volunteer social work advocacy and gardening. Cookie is working as a proof-reader for Fred Burkhardt (Bennington president during our college years) who is editing the complete correspondence of Charles Darwin. Emily's time with us was limited as she was packing her paintings for an exhibition in New York City. Joan has taken advantage of the Harvard Institute for Learning in Retirement. Madi's daughter, architect **Mary Kraus '84**, suggested that they attend the Bennington reunion together. Barbara Pavan writes and speaks on educational issues. Every one of us enjoys museums, theater, music, and the arts as might be expected of those who attended Bennington.

—*Barbara (Nelson) Pavan '54*

**Phyllis (Jones) Menefee '50** occupies her time with work at the Oakland (CA) Library and travel with **Suzanne (Heller) Harris '41** in the U.S. and abroad.

To keep busy, **Nina Pattison '50** has remained active in community matters, giving garden tours and working with the League of Women Voters. She continues to play the piano and to sing in her church choir; she also travels, most recently visiting Spain and Russia.

**Joan (Hutton) Landis '51** has poems appearing in a forthcoming anthology honoring poet Frank Bidart. She also "recovered from the 2004 election on a *Nation* cruise with 600 other mourners."

"My husband, L. Stuart Smith, died on November 10, 2004," writes **Cynthia (Coe) Smith '51**.

"We have retired our Huntland Farm Bed and Breakfast after 15 years of hosting families the world over," informs **Elizabeth (Clement) Weidlein '51**. "Now it's time to sell our eight bedroom 1848 colonial house as we downsize to a condo." Weidlein and her husband keep busy with travel, golf, visiting grandchildren, and volunteering at the Westmoreland Museum of American Art (Greensburg, PA). They recently attended the dedication of a stained glass wall, *Upward to the Light* by Terry Bengel, at the University of Pittsburgh Greensburg Library, which Weidlein found inspiring.

A resident of Norwich, VT, **Martia (Reed) Smith '52** is still working full time and showing her paintings.



On December 5, 2004, at the Donnell Library Center in New York City, **Elizabeth (Larsen) Lauer '53** performed her own pieces, as well as those by Frederic Chopin, Claude Debussy, Francis Poulenc, and **Alison Nowak '70**. An assessment of Lauer's performance of "Sigh No More, Ladies" recently appeared in *Fanfare* magazine; the author of the appraisal "was particularly taken with Lauer's setting of 'Ladies Sigh No More' [sic] from *Much Ado About Nothing*, which rivals the marvelous setting by Thomas Arne in capturing the joyous mayhem of the play."

**Carole (Gewirtz) Yudain '54** reports that she is busy working on a historical biography, covering 250 years of money, power, politics, and corruption. She has been working on this project for the last decade.

Last winter, **Judith (Rydell) Wagner '55** received rave reviews from film critic Roger Ebert for her performance in the feature film *The Talent Given Us*. Wagner plays Judy, who travels across the U.S. with her husband and two daughters, played by Wagner's real life husband and daughters, to visit her screenwriter son, Andrew, portrayed by Wagner's son, Andrew Wagner, the film's writer-director. Ebert wrote in an essay from the Sundance Film Festival, where he first saw *The Talent Given Us*, "Allen and Judy Wagner may or may not be the people they play on screen. If they are not, then they deserve an entire segment of Inside the Actors Studio to explain how they achieved such a natural and convincing presence."

The New York Fellows of the American Bar Foundation honored **Kay (Crawford) Murray '56**, bestowing upon her the first Outstanding Achievement Award. Murray is the past president of the Columbia Law School Alumni Association, served two terms as a member of the American Bar Association House of Delegates, and is now a life fellow of the American Bar Association.

"The literary career moves slowly on," reports **Audrey Olberg '56**. In recent years, Olberg's poetry has been published in *Potpourri*, *Solares Hill*, *Modern Haiku*, *Haiku Headlines*, *Offerings*, *Poetry Zone*, and *Frogpond*.

"Sculptor of horses and other beastlys," **Diane Rosamonde "Pinky" Pinchot '57**, has had shows in Deauville and Paris, France, and is training her horses in Florida. "Who is still alive?!" she asks.

**Joan Boepple (Hsu) Stanley-Baker '57** is "still here and kicking" in Taiwan. Though she has retired due to Taiwanese age laws, Stanley-Baker continues her groundbreaking research into methods of dating Chinese paintings by multiple modes of visual analysis, which appeared in her *Old Masters Repainted Wu Zhen (1280-1354): Prime Objects and Accretions* (Hong Kong University Press, 1995). "Although a headache for museum curators and art history professors who prefer to go by the text," writes Stanley-Baker about her book, "it is written in the manner of a detective uncovering, first, the pitifully few genuine works and then tracing each of the culprits to their production year—thus revealing the original face of

the Master and the sequence of image-change that his image had engendered through the following centuries."

After spending six weeks in Brazil, where she had been a Peace Corps volunteer in the 1960s, **Sally Foster '59** took a creative digital photography course at the Maryland Institute College of Art in the spring of 2005 and planned a walking tour of Iceland for late summer.

After living in Santa Monica, CA, for more than 30 years, **Tama (Alcott) Taub '59** loves dwelling in her newly renovated home on the Venice Canals in California. "It feels as though every day is a vacation," she reports.

**60s Fran (Grossman) Bull '60** is currently the director of the Gallery in-the-Field ([www.galleryinthe-field.com](http://www.galleryinthe-field.com)), a contemporary art gallery in Brandon, VT. Although the gallery deals primarily with visual arts, it will also sponsor performance events, such as live music, prose and poetry readings, improvisation, and installations.

"I am a member of the conservation committee, and my husband is a member of the Board of Health and Regional Emergency Planning Commission in Massachusetts's Berkshire County," writes **Barbara (Black) Frank '60**. She also volunteers at the local Hadassah chapter and Tanglewood. In their spare time, Frank and her husband still travel the world.

Though damaged by water, soot, and scratches as they were rescued from her

burning home in 2000, vintage acrylic paintings owned by **Liz Mamorsky '60** have been painstakingly restored. In early 2005, these paintings appeared in a show, *Op Art Paintings 1964–1973*, at the 1212 Gallery in Burlingame, CA, and the Palm Springs Convention Center in Palm Springs, CA. The magazine *Breathe* also featured these paintings.

**Gloria (Dibble) Pond '60** reports that her family's Good Hill Farm, on the border between Roxbury and Woodbury, CT, is now a Roxbury Land Trust Preserve and an Audubon Important Bird Area. "It is also an astronomical observation site and dairy farm. Come visit!"

Despite having recently served as choreographer on *American Family* on PBS and *Porgy and Bess* at several opera companies, including the New York City Opera, **Julie (Arenal) Primus '60** is most excited that her daughter, Raphaela Rose Primus, will begin studying at Bennington in fall 2005. Her husband, **Barry Primus '60**, a Bennington drama boy, is also thrilled.

Acting as a representative for her professional society, the American Society of Biochemistry and Molecular Biology, **Judith (Schneider) Bond '61** recently traveled to China. She reports that the Chinese are investing heavily in the life sciences and are eager to publish in American journals and to begin collaborating with scientists from around the world.

**Carla (Ostergren) Helfferich '61** writes: "I am still applying my Bennington education in various ways, including

editing and publishing (and even writing) books; [www.alaskafiction.com](http://www.alaskafiction.com) shows the product."

**Ruth (Doan) MacDougall '61's**, website [www.ruthdoanmacdougall.com](http://www.ruthdoanmacdougall.com), now contains photos of Bennington. Last summer, Jennifer Davis-Kay, a fan of MacDougall's *Cheerleader* books, whose heroine attended Bennington, made a pilgrimage to the campus with her friend Laurie M.R. Singletary, whose daughter, **Ariel Herwitz '06**, currently attends Bennington. The trip resulted in the photo tour on the website.

Joining forces on the in-progress dance project, *At the Present Time*, are **Dimitra (Sundeen) Reber '61** of Yellow Springs, OH, and **Meryl (Whitman) Green '61** of the Bronx, NY.

"I still teach piano and also have a pottery studio in my barn," says **Lisa (Hartmann) Blake '62**. "My kids and grands are 20 minutes away. My husband and I are still healthy, and I heard a great piece of music by **Joan Tower '61** recently here in Brattleboro, VT."

**Gail (Hirschorn) Evans '63** has recently retired from her position as executive vice president of CNN. She now lectures, nationally and internationally, on gender issues in business and also teaches in the MBA program at Georgia Tech. She spends her spare time with her five grandchildren. Please see the Bookcase for information about her recent book, *She Wins, You Win*.

In early 2005, the Los Angeles United Schools selected **Louise Reichlin '63** &

Dancers as part of its Arts Community Partnership Network and provided a master contract under which they worked on residencies at 35 schools during the spring season. The Los Angeles Cultural Affairs Department and the city of Culver City each awarded the company grants to perform Reichlin's multimedia performance piece *The Patchwork Girl of Oz*. Louise Reichlin & Dancers performed the piece in Pasadena, CA, in July 2005 and in Casper, WY, in September 2005.

"Since taking a *New York Times* buyout in September 2001 and ending my newspaper career," **Diana (Strauch) Scott-Auger '63** reports that she has never been busier or happier. She has published a few travel pieces and has been a freelance book editor and proofreader from her home in Sterling, MA. She has also returned to her first love—art—and is finding great emotional and creative rewards in painting. Her work is now represented by two local galleries, and she recently won first prize in a regional juried art exhibition.

"I'm still hanging on in Weston, MA—same house for 32 years. I love it here," writes **Ellen (Kaplan) Sulkin '63**. "I'm retired and travel lots because my children and grandchildren live out west in Salt Lake City and Los Angeles. I'm very busy, very happy, and trying to stay healthy (a full-time job!). I saw **Jane (Austin) Vaughn '63** at our 45th high school reunion. Hello to **Susan Fogg '63**—where are you?"

**Carol (Abbt) Parsons Ciscel '64** has passed her PhD comps in history at the

continued on page 34

## A Bond Manager in Her Breakout Era **Ellen Safir '66**, alpha female in the world of fixed-income investing



NILS OVERDAHL

**W**ith more than 20 years of fixed-income portfolio management experience, **Ellen (Beskind) Safir '66** is now the founder and CEO of New Century Advisors LLC, a bond management firm headquartered in Bethesda, Maryland. Previously, she spent 16 years managing \$3 billion in fixed-income assets at the Howard Hughes Medical Institute (HHMI), one of the world's largest philanthropies. Safir advances many clients to the complex, innovative edge of an investment world that was only recently all buy-and-hold. This fall, her company plans to launch a new fund that gets its alpha—returns made specifically from manager skill—by investing exclusively in global bonds linked to inflation. Safir acquired much of her expertise, she says, in the Bennington way: by doing.

### **This is not the conservative bond world our fathers knew.**

Bonds run the gamut from obligations of the U.S. Treasury to distressed debt of companies who have defaulted on payments to sovereign obligations of emerging-market countries, and all have very different risk/return profiles. Fixed-income investing today is a world of cash bonds and derivatives that has evolved as a result of financial innovations. That's what is so exciting about it to me: We can build portfolios to meet all kinds of objectives. Investing in global inflation-linked funds protects investors' purchasing power, and the foreign currency exposure is useful in an overall portfolio context.

### **What happens if you make a wrong decision?**

Investment management isn't like neurosurgery where you have to be right 100 percent of the time. Great managers are right about 60 percent of the time. But here's *why* they're great—they understand the potential downside of their decisions, and they manage that risk. It doesn't do any good to be right even 60 percent of the time if the one time you're wrong is catastrophic.

### **How did you begin working at HHMI?**

In 1984, I was at Red Cross and was asked to manage reserves and to build a small investment department. At the time, [they were earning] 11 or 12 percent in 30-day CDs, but their income would have gone way down if interest rates declined. I extended

the maturity of their holdings to preserve their income from reserves, about \$12 million a year, even as interest rates fell.

Because of [this] experience, I was the first investment professional hired by the chief investment officer of HHMI when that endowment was created in 1985. It was a thrill to build a prestige investment department for an organization on the leading edge of basic science. I was always interested in science—I studied it at Bennington, in fact.

### **What inspired you at Bennington?**

Everything about the place, from the beauty of the surrounds to the fascinating characters. I was a social science major, and my thesis advisor was Lou Carini, who handled the experimental side of the psychology department. It was a fabulous time to be at Bennington with so many larger-than-life literary and art figures around. I was so enthusiastic about Bennington that my second job after graduation was working for the director of development in the New York office.

I realize now that my professional success is very much related to the Bennington idea of learning by doing. I remember a headhunter once saying to me, "But, you are *self-taught!*" That was, and is, the joy of it. Coming to the topic fresh, thinking about the parameters, solving the problem.

### **When you go to a professional meeting, how many women are in the room?**

There used to be no other women, or maybe five in a room of 200 people. It's different now, but still nowhere near 50 percent. The name of the game is to get an edge by thinking differently about an old topic, such as investment management, and women are well prepared to do that.

### **You seem to have attained the American dream.**

I have a wonderful husband, who has been supportive of my career, and three wonderful sons. When my youngest went to college three years ago, I was finally free to work 24/7. But this summer, when he asked me for a lasagna to take back to the New York apartment he is renting while he is working, I made it from scratch.



continued from page 32

University of Memphis; she is also teaching at the University and loving it.

In addition to hosting a radio show on WGMA in Forest City, NC, and composing essays connecting Tai Chi Ch'uan and Christian prayer, **Diane (Sherer) Tucker '64** has written, illustrated, and published *Petambi's Story*. Please see the Bookcase for more information.

Throckmorton Fine Art in NYC and the Monterey Museum of Art in California both exhibited *Under One Sky*, a selection of intimate black-and-white photographs by **Margo (Baumgarten) Davis '65**, collected from her nearly 40 years of work.

After spending more than 20 years at the University of Michigan, **Elaine (Buxbaum) Cousins '66** is enjoying her retirement by bicycling in Spain and the lake district of Patagonia and volunteering as president of the Illinois Symphony Orchestra Guild of Bloomington-Normal.

**Beverly "Beebo" (Rantoul) Turman '67** spent autumn 2004 with her husband at their Martha's Vineyard home and returned to Bennington last October. "I was pleased to see it looking so well and even more pleased to see friendly students (with no more nose piercings than in our hometown of Berkeley, CA) sitting in front of Commons, carrying books, and talking about weekends and classes."

**Ann (Sheedy) Bradburd '68**, who lives in northern New York, writes that she keeps busy.

The recent film *Hitch* included art direction by **Patricia (Woodbridge) Dunn '68**, who is also serving as art director for the forthcoming *Freedomland*. She writes, "In my spare time, I'm helping digitize oral histories and photographs of the Maverick Colony, a utopian community established in 1904 in Woodstock, NY."

**Roxana (Barry) Robinson '68** will begin teaching at the New School in New York City this fall. Please see the Bookcase for more information about Robinson's newest collection of short stories.

"The garden is growing despite the cold weather," reports **Lindley (Greenough) Thomasset '68**. "I've been traveling this year, to Costa Rica, and I'll go to the Mount Ventoux region of France in the fall for the fourth time."

**Risa Jaroslow ['69]** & Dancers hosted their Annual Benefit Gala in June. The event took place at the Time Warner Center at Columbus Circle and paid tribute to New York City Council Member **Gale A. Brewer '73**.

The Board of Directors of the Community Music School of Springfield, MA, has elected **Robyn Newhouse '69** as its new president.

In March 2005, **Kathleen Norris '69** delivered the 21st Annual Sister Cleophas Lecture at Loyola College of Maryland; the lecture, "Dakota and Beyond: What's the Use of Memoir?," discussed how faith informs storytelling, spiritual autobiography, and

confessional narratives. Previous lecturers in this series have included Amy Tan, Mary Chapin-Carpenter, and Maya Angelou.

*Ursula and the 11,000 Virgins*, a dance performance featuring **Wendy Perron '69** and **Elizabeth (Richter) Zimmer '66**, was part of the New, New Stuff series at Performance Space 122 in NYC.

**70s Deborah (Wallace Cordon) Forest Hart '70** reports that her son, Sascha Meinrath, project coordinator of the Champaign-Urbana Community Wireless Network in Illinois, appeared on *Democracy Now* with Amy Goodman in May 2005.

*The New York Times* profiled **Kathy Halbreich '71**, director of Minneapolis's Walker Art Center, in a March 20, 2005, article about the museum and its recent \$92 million expansion. The article by Hugh Eakin, "Crowds? No, Thanks. Same for Grants," also highlighted Halbreich's idealistic, nonconformist, and successful leadership of the Walker for more than a decade.

The 18-year-old daughter of **Ann Price '71** started college at Tufts University (School of the Museum of Fine Arts) in fall 2005, while Price continues to practice psychiatry in Connecticut.

After spending 25 years as a writer and director of films and videos, and as an instructional designer of CD-ROM courseware, **Constance Richardson '71** semi-retired to Tucson,

AZ, in 2001. She recently edited *The Second Time Around*, a documentary depicting the life of a grandmother raising her three grandchildren. Richardson has a grandson in Toronto, Canada, and three grandchildren in Connecticut.

Both the Colony Group of Boston and the Boston Public Library's South End branch exhibited the paintings of **JoAnn Rothschild '71** in early 2005.

"I am very busy directing my Marimba Magic program at the Rivers Music School," writes **Sarah Tenney '71**. She spent the early part of 2005 preparing her students for a February 6 world-premiere performance of a piece by Michael Gandolfi.

According to her mother, **Mary (Eddison) Welch '40**, **Polly Welch '71** currently works for the Commonwealth of Massachusetts "designing strategies to make courthouses more accessible" and to keep them in compliance with the Federal Americans with Disabilities Act.

**Randie Denker '72** reports, "I am still running my environmental activist law firm. I have spent the previous two-and-a-half decades fighting pollution and trying to preserve the natural environment of Florida. Over the years, I have had great success getting sewage treatment plants cleaned up, rivers restored, wetlands protected, and sensitive lands placed into conservation easements. I hope that Bennington continues to turn out strong and passionate people to take up the baton and to continue the good fight."

**Susan (Myers) Sgorbati '72, MFA '86**, dance faculty member, received a winter 2005 National Performance Network (NPN) Creation Fund Award to support her current project, "Dance Compositions & Complex Systems." The NPN Creation Fund describes itself as "a unique program that leverages resources for artists toward the creation of a new work and ensures a minimum of a two-site tour."

In April 2005, the Don O'Melveny Gallery in Los Angeles exhibited recent paintings by **Sigrid Burton '73**.

**Laura Cook '73** is teaching voice and singing, and she commissioned new work from composer Sarah Meneely-Kyder, which was performed in April 2005. In January 2004, she worked with Neely Bruce on a new song cycle. Cook also writes that her "daughter, Julia, is in divinity school, [her] son George is at the University of Connecticut, and [her] other son, Victor, is working in produce at Stop & Shop"; her husband, Dennis Himes, is active in American Atheists and hikes a lot.

**Lynda Heyser-Hoover '73**, whose son, **Will Heyser '04**, graduated in June 2004, sends a post-election message to all her Democratic classmates: "Stop agonizing, start mobilizing! Just because he won doesn't make him right!"

Currently an artist-in-residence at the Americulture Theatre Program at Fitchburg State College (MA), where she is also an adjunct instructor of speech, **Beth Phillips '73** recently earned an MA in drama and theatre

studies from the National University of Ireland, Galway.

When **Lori Barnet '74** graduated from Bennington, she continued her career as a cellist in chamber music groups and married a young physician scientist, who completed his PhD research under the guidance of **Judith (Schneider) Bond '61**. In May 2005, Barnet and Bond met again, at the retirement of Barnet's husband, Colonel William E. Duncan, as Chief of the Department of Medicine at the Walter Reed Army Medical Center in Washington, DC.

On May 18, 2005, **Alec Wilkinson '74** gave a lecture on campus after students staged a reading of his essay, "Mr. Apology."

*The Good Society* (volume 13, number 1) featured a print symposium on *Democratic Distributive Justice*, a book by **Ross Zucker '74**. Vivek Chibber of New York University, Thomas Simon of Illinois State University, and Gary Mongiovi of Saint Johns University contributed articles on the book. Zucker also contributed his own article, "On the Future of the Justice Debates."

**Faye Ginsburg '75** is currently the David Kriser Chair of Anthropology at New York University and the director of the Center for Religion and Media.

The Cape Girardeau Floodwall in Cape Girardeau, MO, now features a mural painted by **Thomas Melvin '75**, among others. "I think on one level it simply adds color to this concrete wall. It also adds another level of interest to this

river area. Coming downtown you can pass through the history of this city,” **Melvin** was quoted as saying.

“In the past year, I had the pleasure of conducting two opera productions featuring fellow Bennington grads in leading roles,” writes **Nina Shuman ’75**. “**Jill (Beckwith) Khuner ’82** sang the role of Violetta in Verdi’s *La Traviata*, and **Shawnette Sulker ’95** sang the role of Susanna in Mozart’s *The Marriage of Figaro*. Somehow, thousands of miles away and years apart, we manage to find one another.”

A busy year for composer **Tina Davidson ’76**, in 2005 the Carlsen Center of Overland Park, KS, commissioned of her an opera based on Betsy Byers’s Newbery Award-winning novel, *Summer of Swans*, while the Foundation for Universal Sacred Music commissioned an a cappella choral piece, to be performed in New York City in October. Davidson also announced a new website, [www.tinadavidson.com](http://www.tinadavidson.com), which contains information about her life and works and provides samples of her music.

*Markings*, an exhibition of photography by **Max MacKenzie ’76**, appeared at Addison/Ripley Fine Art in Washington, DC, in fall 2004. The exhibition showcased abstract, midwestern landscape photographs, all of which were taken from a height of 30–1,000 feet. As Louis Jacobson noted in the *Washington City Paper*’s year-end review of the arts, “MacKenzie’s mesmerizing palette and knack for spotting improbable geometries set his work apart.”

**Laurie (DiCara) Macomber ’76** writes, “I have opened a marketing communications firm called Blue Skies Marketing. I am sorry I didn’t begin this new adventure years ago!”

“Friends and family of **Marc Penka ’78**, who died in October 2000, have established a foundation, website, and poetry contest in his honor,” writes **Terry Berne ’77**. At [www.marcpenka.com](http://www.marcpenka.com) “one can view information about the poetry contest, now in its second year, pieces by the winner of the 2004 contest, a biographical sketch of Marc, and a sampling of his literary works.”

*Horticulture Magazine*, in its 2004 competition, awarded **Jane Gil ’77** the grand prize for professionals. She is one of the top-rated garden designers in New York City, according to the Franklin Report, which can be viewed at [www.franklinreport.com](http://www.franklinreport.com).

In March 2005, the Berry-Hill Galleries in New York City exhibited new paintings by **Judith Belzer ’78**.

On January 16, 2005, *The Washington Post* published an article by **Anne Mackin ’78**, “Don’t Zone the Scenery. Buy It Instead.” The article described the tremendous population growth in Virginia’s Loudoun County (America’s fastest growing county) and offered solutions for the county’s denizens to curb the expansion of subdivisions and developments.

The Massachusetts College of Art’s Tower Auditorium hosted a 20th

anniversary concert for the **Caitlin Corbett [’79]** Dance Company; the event featured a suite of 12 of Corbett’s short dances.

This past spring, **Tim Daly ’79** starred as a private investigator in the ABC television show *Eyes*, which premiered on March 30.

**Sabra Van Dolsen ’79** serves as president of the Colibree Company, Inc. ([www.agavenectar.com](http://www.agavenectar.com)). Operating from Aspen, CO, the company produces and sells Agave Nectar, a traditional Mexican sweetener also known as Miel de Agave.

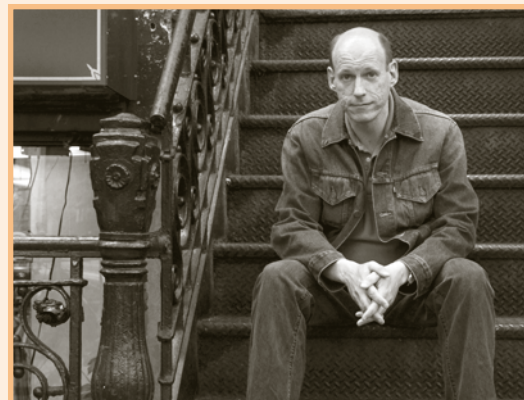
**80s** “Hello from my dressing room at the Virginia Theatre [in NYC],” says **John Hickok ’80**. “I’m listening to Tony Award-winning actress Sutton Foster sing her heart out over the monitor as I pass some time during Act I of *Little Women*.” Hickok portrayed Professor Bhaer in the musical adaptation of Louisa May Alcott’s classic novel, which played earlier this year on Broadway. “It’s been a long haul to get here,” he continues. “I did my first reading two years ago. In fall 2004, we took the show to Duke University for a couple of months to put it on its feet. We opened [on Broadway] in January.” Hickok also reports, “In a flurry of life-altering events in November 2004, [he and Darleen Jagger, a long-time friend] flew down to Key Biscayne for one last vacation (before *Little Women* started up again), had a commitment ceremony, came back, decided to get married, and then got pregnant

continued on page 38



# Following the Money to the War Zone

The storied career of **Michael Shari '84**, financial investigative reporter



NATHAN JEW '04

**T**he hardest adjustment I've ever had to make was coming back," says **Michael Shari '84**. After 19 years of dodging bullets in Southeast Asia, Shari has returned to New York, with his wife and two daughters. Although he was born in Lower Manhattan, New York has never been home. As actors, his parents moved the family throughout the United States and abroad, and the way Shari sees it, he's from nowhere.

A literature and languages student at Bennington, it was during a term spent in India researching his senior thesis under former faculty member Joe McGinnis that Shari decided to be a foreign correspondent. And when he arrived for his first job interview at Agence France-Presse, he was greeted by the husband of a Bennington alumna and hired on the spot as a beat reporter in Bangkok.

A freelance writer in Bangkok, Tokyo, and Jakarta between 1985 and 1993, it was when Thailand deregulated its economy in 1987 that Shari discovered a growing need in journalism: investigative reporting for the financial media. "As is true in the Middle East, oil exports play a major role in many Asian economies. Where there's oil, there's strife," he explains. "Big business, big money, foreign investment, warfare—and a story."

Shari pursued this specialization, studying voraciously, and wrote for publications including *Time* magazine, *The Miami Herald*, and *The Wall Street Journal*. From 1997 to 2003, Shari served as Singapore bureau chief for *BusinessWeek*, for which he covered the fall of Suharto, and won 11 external journalism awards.

Shari returned to New York in 2003, and is now covering the financial market for Bloomberg News, covering the insurance industry, which is currently under investigation by state and federal authorities. Still he will seize every opportunity to tell vivid stories of ambushes, executions, sleeping near landmines, and why, after years of wanting in, this journalist decided it was time to get out.

In August 1999, East Timor's inaugural election was held, and just as the people proclaimed their independence from Indonesian rule, the Indonesian army systematically and brutally silenced them. The United Nations sent in mediators to establish order, and Shari chartered a plane to Dili, the capital, with more than 30 other journalists. After signing a lengthy docu-

ment written in Indonesia's national language, Bahasa Indonesia, they learned they had agreed to be fired upon at will.

"If I'd known, I would have signed it anyway," Shari asserts.

Upon landing in Dili, Shari found himself in a war zone. "The airport was empty aside from the U.N.'s Australian troops. Every building was burned down to one story. Windows were shattered and piled with sandbags."

Most of the city, too, was abandoned. "There were very few people, but there were no bodies, either," says Shari. "They'd been cleared out by the Indonesian army—packed into dump trucks headed for refugee camps, discarded into mass graves, or buried at sea. But, brown people killing brown people rarely gets international attention."

Shari and two reporters from the *Financial Times* stayed, hiring a bus to take them to a hotel on the outskirts of the city. The hotel was in ruins, with Australian guards at the front gate and Timorese refugees camped on its neighboring beach.

Shari checked in with one of the *Financial Times* reporters, Dutchman Sander Thoenes, a young journalist Shari had known for years. "I'll be right back," the reporter said, dropped his backpack on the floor of his room, and headed toward the gate.

Shari reminded him about the curfew, to no avail. "I didn't know where he was going, and I didn't want to pry."

When the curfew hour arrived with no sign of the journalist, Shari went in search, without success. The next morning, an Australian television crew confirmed that they had caught "a mutilated white body" on camera and identified it as that of his friend.

"I reported on the killing for *BusinessWeek*," recounts Shari. "To me it was a parable of how the international community can inadvertently worsen things when it air-drops a democratic infrastructure into a military dictatorship where the incumbent army isn't afraid to keep killing indiscriminately. Ultimately, this realization led me to return to New York and a normal day job, without being obliged to risk my life to get close to the truth."

With a nod toward the bustling street, he muses, "There's something to be said for not getting shot at and having the luxury of spending evenings and weekends watching my children grow up relatively safe."

—Jenna White '00, Manager of Alumni and Parent Advancement

continued from page 36

(not necessarily in that order).” He invites anyone to drop him a line at [jthickok@aol.com](mailto:jthickok@aol.com).

On March 12, 2005, the Performance Mix Festival, presented by the New Dance Alliance, featured **Cornelia “Nina” Winthrop ’80**. Winthrop performed a piece with Jon Gibson, mixing dance, live music, and video. She also announced that her company, Nina Winthrop & Dancers, produced their 2004 season at the Flea Theater (NYC) while Winthrop developed a new piece, *I’m at Sixes and Sevens*.

Accompanying her solo show in Costa Rica, **Pamela Lawton ’81** curated a group exhibition in that country that included the work of Pat Adams, former Bennington visual arts faculty member.

**Mary (Ashton) Singing Wolf ’81** has founded the Wolves Singing Heyokah in South Burlington, VT, a multicultural urban shaman center that brings shamanism to a wider audience through education. Wolves Singing accomplishes this by distributing audio and visual recordings of shamanic ceremony, as well as books of shamanic poetry and about multicultural urban shamanism.

**Cynthia Stix ’81** currently works as a substitute teacher at her children’s school and continues to serve on several boards, while still finding time to practice Bikram Yoga. She has four teenagers living in her New Canaan, CT, home, and two received driving permits this past spring. “Look out Connecticut drivers!” she warns.

The Spector, Gadon, and Rosen Foundation, which is the philanthropic arm of the Spector, Gadon, and Rosen law firm, recently presented its inaugural ATTY Award to Harper Lee, author of *To Kill a Mockingbird*. The protagonist of Lee’s novel, Atticus Finch, inspired this award, which will be given for positive depictions of attorneys in the arts. **Shoshana Schiller ’83**, a lawyer in the firm’s Commercial Litigation Group, was among those presenting the award to Lee.

**Wendy Wood Kwitny ’83** lives in Princeton, NJ, with her two sons, Woody, 8, and Peter, 7. Sheep Meadow Press recently published a book of her poems. Please see the Bookcase for more information.

A doctor in ethnoscenology, **Marc Lambert ’84** had an exhibition of his photography at the Paris Maison des Sciences de L’Homme in 2004.

**Charrette (Boogaerts) Boyce ’85** is making a move to New Zealand. You may contact her at [charrette@gmail.com](mailto:charrette@gmail.com), 011-64-03-384-8005, or 77 Mount Pleasant Road, Mt. Pleasant, Christchurch, 8008, New Zealand.

In November 2005, Bloomsbury will publish a new book by **James Geary ’85** entitled *The World in a Phrase: A Brief History of the Aphorism*.

Earlier this year, *All Songs Considered*, NPR’s Internet program, featured a song by the Panorama Jazz Band, headed by **Ben (John) Schenck ’86**. The band also has released a new

recording, *Panoramaland*, which is available at the band’s website ([www.panoramajazzband.com](http://www.panoramajazzband.com)).

A psychotherapist in New York City, **Regina Walker ’86** continues to write and publish her fiction and essays, which have most recently appeared in *Literary Vision Magazine*, *Lone Star Ma*, *Bio Zine*, and *Healing Mama*. Soon, her work will appear in a compilation of female “zinesters” entitled *Mamaphiles #2—Cutting the Cord*. Walker is the creator and editor of the zine *Recovering Me*. She can be reached by e-mail at [cswcasac@aol.com](mailto:cswcasac@aol.com).

In *Jenny Aloo*, a play adapted from an Inuit legend and performed as part of the 18th Annual Chicago Director’s Festival at the Bailiwick Repertory Theatre, **Elizabeth Hipwell ’87** portrayed the title character, an Eskimo who insists that her missing son is trapped inside a jukebox.

**Annette “Missy” (Levine) Seaward ’87** teaches preschool, and she and her husband, Bill, have two wonderful children, Daniel, 9½, and Ellen, 7½. “I’d love to hear from old friends!” adds this resident of West Newton, MA.

For the past nine years, **Mary Johanna Seibert ’88** has been living in Santa Monica, CA, with her husband, Stevie Roth, and her daughter, Olivia, 10; she currently serves as an art director for Yahoo! Music.

After working for President of Czechoslovakia Vaclav Havel between 1991 and 1996 and then running the

Czech Cultural Center in Paris for four years, **Lucie (Brabencova) Svobodova '88** now lives in Prague but hopes to travel abroad again soon. She also has a son who was born in 2000.

“Currently, I am the leader of the English Team at a unique Buddhist school in Bangkok, Thailand,” writes **Tamara James-Wyachai '89**. The school “offers an alternative education program for students K–12. Loosely based on Waldorf techniques and grounded in Thai/Buddhist philosophy, our program aims to develop students from the inside out. For example, our 10th graders are going up north to stay in a hill tribe village for three weeks to learn about jungle plants (medicinally) and ecosystems, to study traditional music with the village musicians, and to learn about traditional dyeing and weaving techniques. In exchange, our students are providing the village teachers with the chance to open a school for the village—which the students will help design and build. Our school is also in the midst of a program to help one village hit by the tsunami—sending fact-finding teams to assess the situation, and then providing programs and needed staples as requested by the villagers.”

**Carla (Klein) Moriarty '89** has two children now—Ella, 3, and Daniel, 1½—and she moved to a house in Sugarloaf, NY, in June 2005.

**Rachel Schatz-Limanowski '89** reports that she is living “oh-so-happily” in Chicago with her husband, David, and her three girls, Lucy, 5, Ruby, 3, and

Beatrice, 1½. “Where is **Italia 'Tally' LaRuffa '89?**” she asks.

Not only has **Adam (Stern) Wade '89** been serving as a technical author and columnist for several motorcycle magazines, he has also been working as a professional motorsports photographer, serving both the press and private clients. He lives in San Mateo, CA, and has recently written *Motorcycle Fuel Injection Handbook*. He can be reached via e-mail at [espresso\\_doppio@yahoo.com](mailto:espresso_doppio@yahoo.com) or post at PO Box 1704, San Mateo, CA, 94401. Please see the Bookcase for more information about Wade's book.

**90s** This past April, the Singer-Songwriter Showcase at the Triumph Brewing Company in Princeton, NJ, featured **Danielia Cotton '90**; she appeared with local talent Frank Thewes and Jodelle.

On November 30, 2003, **Nadya (Aziz) Mithani '90** was married.

Living in Juneau, AK, playwright **Shane Mitten '90** is about to see his first play, *Heiress to the Midnight Sun*, produced. Anyone wishing to contact him can e-mail [shanemitten@yahoo.com](mailto:shanemitten@yahoo.com).

The film *Couch Lips*, by **Maria Rosenblum '91**, was shown as part of Flicker Fest in Carrboro, NC, while her film, *Railroad*, appeared in Colorado at the annual Golden Film Festival and Durango Film Festival. Also, Rosenblum performed as Mrs. Eynsford Hill in the Theatre Company at Hubbard

Hall's staging of George Bernard Shaw's *Pygmalion* in Cambridge, NY, in spring 2005.

According to her father, if you visit Go Yoga at 218 Bedford Avenue in Brooklyn (Williamsburg), NY, and identify yourself as a Bennington College student or graduate, **Lilia Mead '92**, owner and operator of the studio, will give you a free first class.

*The Name of this Play is Talking Heads*, a new play by **Marc Spitz '92**, opened in New York City in March. As Spitz describes it, the play satirically “skewers the vapidty of music punditry on networks like MTV and VH1” as it depicts a music journalist's experiences backstage at a “garden variety music channel.”

**Brian Stone '92** toured with the new music ensemble Ruckus, conducting Elliot Carter's *Triple Duo*. Stone is now an assistant professor of music and the orchestra director at the University of Delaware.

While surfing in Venice, CA, **Alexander Weinstein '92** met Sabrina Mance, whom he married in September 2004. “We live and surf in Manhattan Beach,” he writes. “She works as a graphics producer for film and television, and I am showing paintings at Bergamot Station in Santa Monica as well as working in sales at a Los Angeles gallery. Life is good. No kids, save a 130-lb Newfoundland, who's brown and named Bunny.”

**Ann (Kalill) Wood '92** currently writes for *The Provincetown Banner* and, in





**A**manda (Spooner) Frank '92 and Brendan Frank '94 wrote last year announcing the birth of their daughter, Marlo June Frank, born on July 14, 2004. Since then, they've been "head over heels watching her grow. She's almost walking, has a wicked sense of humor, and has been sleeping through the night since three months." Amanda has worked at Lesley University for the past several years in the office of Undergraduate Admissions, and Brendan celebrated his two-year anniversary at Smith Barney in July 2005. He works with the Spooner Group, a wealth management team with that firm.

The Franks write: "We have been in touch with **Josh Miesmer '94** and **Claire Ward '97** whose son, Otto Ward Miesmer, is about to turn one. Josh has been taking a break from mixing his second solo album (as 'Mr. Forky') and is changing a lot of diapers and working as a finish carpenter.

"We've also heard from **Alessio Assonitis '93** who is currently in Florence, Italy, at the University of Florence, with a fellowship. Last year he married Sheila Barker. [Assonitis] reports that he has hosted several alumni, including **Erik Banks '93**, **Marc Harrington '92**, and Claude Fredericks, [former Bennington literature and languages faculty member].

"**David Williamson '95** has been staying busy with his latest venture, the Weathervane Art Gallery, a mixed-use venue in downtown Brattleboro, VT. **Shawn Gould '93** is living in Denver, CO, playing golf every day and getting ready to tour Scotland. Other alums we've been in touch with over the past year include **Jill Clendenen '93**, **Brian Hopper '94**, **Sylvia Heins '90**, **Ellen Voll '92**, and **Amy McKenzie '93**.

"Feel free to reach us at [amandasfrank@yahoo.com](mailto:amandasfrank@yahoo.com) or [brendan\\_frank@yahoo.com](mailto:brendan_frank@yahoo.com)."

February 2005, she took home the top award for arts and entertainment reporting at the annual New England Press Association (NEPA) awards banquet. She won for "Close to the Bone," a piece about the erotic art of Jim Peters, which the NEPA judges described as "not afraid to tell it like it is." In other news, Wood's novel, *Bolt Risk*, will be released later this year. The novel follows a young exotic dancer whose penchant for "sex, drugs, and heavy metal leads her to the nuthouse." She lives in Provincetown, MA, with her son, Sam, 9. She can be reached at [annwd@comcast.net](mailto:annwd@comcast.net) or 774-216-9504.

Bates College in Lewiston, ME, awarded tenure to three faculty members in March, including **Pamela Johnson '93**. Johnson teaches studio art and mixed-media techniques in the Department of Art and Visual Culture, and recently completed work on more than 50 mixed-media pieces that use images from fairy tales and nature to explore themes of female identity.

In the last year, **Andrew Khu '93** got married, traveled to India, and started a commodity futures hedge fund in Portland, OR. He has been in touch with **Ben Mack '94**, who is happy in Atlanta, and **Sylvia Heins '90**, who is happy playing and creating music in Port Townsend, WA. "If anyone finds him/herself in Portland or wishes to contact me," he writes, "please e-mail me at [akhu@oscap.com](mailto:akhu@oscap.com). I would love to hear from long-lost friends."

"I have finally returned to Manila, Philippines, after three years of working

as a research scientist at Hong Kong University,” writes **Michael Santos '93**. Most of his time in Hong Kong “was spent working on vaccine development against the SARS virus.” After taking a leave of absence from that position, Santos converted a two-and-a-half-hectare mango tree sanctuary, only 20 minutes from Manila, into a garden receptions venue called the Mango Farm ([www.themangofarm.com](http://www.themangofarm.com)).

“I work with youth in treatment foster care,” writes **Jeremy Hulley '94**, “and also have a small marriage and family therapy practice” in the Seattle, WA, region. He also pursues his passion for Japanese martial arts by improving his sword technique and practicing Aikido and Jujitsu.

The April 11, 2005, issue of *The New Yorker* featured a story, “Mallam Sile,” by **Mohammed Ali '95**, which will appear in his forthcoming collection of stories, *The Prophet of Zongo Street*.

**Daniel Locke Bell III '95** is heading up furniture restoration for Jonathan Burden, Inc., in New York City.

**Heidi Hojnicky '95** has moved to West Hartford, CT, to teach English at the Kingswood-Oxford School.

The December 12, 2004, edition of *Newsday* featured an article about **Brian Rogers '95** and **Sheila Lewandowski '97**. The article, “Chocolate Factory Finds Its Home Sweet Home,” profiled the pair’s Chocolate Factory—a theater-dance company located in Long Island City, NY. During the latter half of

April and the first half of May, the Confluence Theater Company performed *It’s About Time* at the Chocolate Factory.

*Relative Evil*, a black comedy by **Matthew Swan '95** featured in the 2004 Reel Bennington Film Festival, is now available at most major video stores. The film, which concerns a recovering alcoholic’s attempts to evade his murderous stepfather’s treacherous plans and stars Jonathan Tucker, Jennifer Tilly, and David Strathairn, was nominated by *Variety* magazine for six DVD Exclusive awards, including Best Live Action DVD Premiere Movie.

Bondi Digital Publishing, the new company of **David Anthony '96**, has designed and programmed a software viewer that will allow users to search an electronic version of every *New Yorker* magazine. *The New York Times* has already run a feature on this endeavor.

Bennington alumni **John Barr '96**, **Tom Moore '96**, and **Ben Hartlage '95** reunited with José Javier León-Sillero and José Hernán Córdova, former Spanish faculty members, last winter in Chambersburg, PA. Barr has been living in Astoria, NY, for seven years. His professional life is still sorting out, but you can send him a message at [mister-barr@yahoo.com](mailto:mister-barr@yahoo.com). Moore also resides in Astoria, teaching sixth grade in the South Bronx. He penned a weeklong journal for *Slate.com* in February 2004, detailing his experiences there. E-mail Moore at [lettersfromcamp@hotmail.com](mailto:lettersfromcamp@hotmail.com). Hartlage has been performing as a musician and working as a writer for a

design firm in Pittsburgh, PA. He recently participated in an exhibition called *Frozen Songs* at the Ashley Gallery in Philadelphia; he can be reached at [ben@edge-studio.com](mailto:ben@edge-studio.com). José León-Sillero teaches Spanish language and culture at the University of Granada and is launching a new study abroad program. José Hernán Córdova owns a beautiful Victorian home with his wife, Maria, in Chambersburg, PA, where he is Associate Professor of Spanish at Wilson College.

“Christina Rogers and I got hitched on February 13, 2005,” writes **Erik Bauer '96**. “I am working on an MA in Psychology. Christina splits her time between rehabilitating criminals and photography. Would love some e-mail from those of you missing in action ([hyperlux@yahoo.com](mailto:hyperlux@yahoo.com)).”

Since November 2000, **Hector Casanova '96** has been running the Green Door Gallery in Kansas City, MO, an alternative art space that shows the work of established and emerging artists. Visit Casanova’s professional website, as well as that of the gallery, for more information: [www.hectorcasanova.net](http://www.hectorcasanova.net) and [www.thegreendoorgallery.com](http://www.thegreendoorgallery.com). To learn about his recently published comic book, *The Lurkers*, please visit the Bookcase.

The MFA thesis show *gundo* at the Bol-sky Gallery at the Otis College of Art and Design in Los Angeles, CA, included the work of **Rob Faucette '96** and his colleagues Helen Cahng and Tara Kozuback.

"I am writing from Montreal, the northern center of style, passion, and culture," remarks **Lucinda Mason '98**. "I have received an MFA in painting and drawing from Concordia University and have just completed teaching an undergraduate painting course at the University. Since graduation, I have traveled extensively, even visiting **Taliesin Thomas '98** in China, where I spent six weeks soaking up rural China in all its glory. I have also been in touch with Susanna Heller, former visual arts faculty member, my instructor from Bennington, and she helped me take the next step toward a graduate degree. I am excited to begin my career as a professional painter and art instructor. All in all life is exciting, challenging, and full of possibility and surprise. I think of all of the crazy kids I met at Bennington fondly and wish the best for everyone!"

**Lisa (Gustavson) Mathieu '98** and her husband, Francis, are currently attending graduate school at the University of California, Santa Barbara. Mathieu previously taught English in Japan for two years as part of the Japanese Exchange and Teaching (JET) Program.

A "classy cabaret act with a burlesque twist," the Lipstick Lovelies, featuring **Nina Tucciarelli '98**, has played the Galapagos Art Space in Brooklyn and the Hudson River Theater in Hudson, NY, this year.

**Daniel Levitis '99** is currently in a doctoral program in biology at the University of California, Berkeley. He is

studying pitohuis, neurotoxic birds from Papua, New Guinea. Levitis also writes that he has become engaged and is currently planning, with his fiancée, a year-long research trip to New Guinea.

Passio, the six-member vocal ensemble of **Rebekah Pym '99**, came to Bennington in the spring of 2004 and gave a master class to and performed for the counterpoint class of Stephen Siegel, former music faculty member. Passio specializes in renaissance music and has put on shows throughout New England. In summer 2005, Pym studied with the Tallis Scholars in Cambridge, United Kingdom. Pym also reports that **Alexander "Lexy" Westphal '98** graduated from Brown University's Medical School in May 2005 and has now begun a research track residency program in child psychiatry at the Yale Child Studies Center. He is doing both research and clinical work while also beginning his PhD. In early 2005, Westphal and Pym spent three months in Kenya and South Africa, where they worked in hospitals and on a documentary film examining changes in the stigma secondary to changing HIV care. They can be reached at [boxbeetle@gmail.com](mailto:boxbeetle@gmail.com) (Westphal) or [Sefenus@yahoo.com](mailto:Sefenus@yahoo.com) (Pym).

The Anthology Film Archives in New York City hosted a solo show of paintings by **Rene Smith '99** during the summer of 2005. A two-person show, *Patterns*, at the Maryland Hall for the Creative Arts in Annapolis featured her work in September and October 2005. Smith's website, [www.renesmith.net](http://www.renesmith.net), contains samples of her paintings.

**Doug Snyder '99** produced an off-off-Broadway show, entitled *Northeast Local*, for a limited engagement at the Red Room in NYC last spring. *Northeast Local* traces the lives of five individuals who are consumed by one man's struggle with alcoholism.

 The Walt Disney Company in Los Angeles recently added **Asad Ayaz '00** to its staff as Manager, Customer Financial Services.

The Buffalo and Erie County Botanical Gardens have presented the first solo exhibition of **Terri Lewin '00**. Called *Coleus and Company*, the exhibition took place in May 2005. "Although some would not see the jump from painting to public horticulture," she writes, "my job makes a lot of sense to me. Creating living environments combines color and form in a way that is constantly growing and changing. I am having a blast."

**Garin Marschall '00** staged and did lighting design for *Border/Clash: A Litany of Desires*, a solo show by Staceyann Chin that blends slam poetry, autobiographical storytelling, and political commentary as Chin describes her journey from Jamaica to New York.

Terri and **Joshua Maurice '00** announce the arrival of their son Kai Gabriel Maurice; Kai weighed 7 lbs, 15 oz, when he was born on March 10, 2005.

At Chicago's Athenaeum Theatre during March and April 2005, **Dan Mohr '00**



appeared in the 15-minute performance piece “L’air Lair.” The piece, which takes place in the theater’s second-floor vending machine room, featured him singing “A Violetta,” a Corsican song.

The High Hearts, featuring **Matt Pillischer ’00** on guitar and vocals and Shaun Ellis on mandolin and vocals, performed at the Grounds for Sculpture’s 13th anniversary party in Hamilton, NJ, in June 2005.

The 2005 Bridge Festival, which took place at NYC’s University Settlement, featured a dance-theater piece by **Courtney Reynolds ’00**. This performance is “about love and the impulses to speak, physical communication, etc.”

After volunteering for two years in West Africa with the Peace Corps, **Diana Simoes ’00** decided to pursue veterinary medicine, starting veterinary school this fall at the University of California, Davis.

Actor **Chandler Williams ’00** appeared in both Bill Condon’s *Kinsey* and Chris Terrio’s *Heights* this past year.

“I’m currently living and working at the Pompanuck Farm Institute in Cambridge, NY,” reports **Lorin Alder ’01**. “It is a lovely place—rural, 80 acres in the mountains, and bordered by 3,000 acres of state forest. I’m working with the founders of the Institute on many different projects having to do with creating forms and organization systems for the events they host; I have also been setting up a clay studio and help-

ing with the general upkeep of the grounds. We have also been building a 24-foot yurt that I will be living in.” Alder has also just taken a quick trip to Mendocino, CA, for a potter’s conference, and he began apprenticing at the Robert Compton Pottery Studio in Bristol, VT, in May 2005.

**Sarah Gancher ’01** directed *PP Snatch: A Lifetime in Pop* this past May. This performance, which honors PP Snatch, the Universe’s Most Important Pop Icon, featured the video work of **Sarah Reynolds ’01** and guest appearances by **Sasha Cucciniello ’01** and **Garth Silberstein ’01**.

“After teaching computers for two years at Williamstown Elementary School,” writes **Nate Jasper ’01**, “I worked for two different Apple computer businesses in the Northampton, MA, area. I also taught computers for a summer program held at MIT. Currently, I’m continuing to work in computer graphics as a sign maker. I have a business, iTutor, which provides computer lessons, consulting, and websites to people in the western Massachusetts area. I also work part time as a community companion for a disabled teenager and am now showing my photography at stores and galleries in the area as well.”

**Charissa Johnson ’01** has completed her first album, entitled *The Comfort It Brings*, and is busy promoting and selling it to generate interest from record labels. The album is available for sale on [www.cdbaby.com](http://www.cdbaby.com) and [www.amazon.com](http://www.amazon.com). You can read more about

Charissa and her music at her website, [www.charissamusic.com](http://www.charissamusic.com).

The Loews Theater in Manhattan premiered the documentary *transparent* by **Jules Rosskam ’01** as part of Newfest 2005. The film, featured in the 2004 Reel Bennington Film Festival, tells the extraordinary stories of 19 men who were born female and gave birth to children.

The American Academy of Arts and Letters announced its 2005 winners of the Richard Rodgers Awards competition for musical theater. The three winning musicals included “Broadcast,” written by Nathan Christensen and **Scott Murphy ’02**. A seven-member jury, chaired by Stephen Sondheim, chose the winners of this year’s awards. In addition to this award, the two have been honored with the Dramatists Guild’s 2004 Jonathan Larson Musical Theatre Fellowship and the 2005 Darryl Roth Award.

**John Boyd ’03** appeared in the May 18, 2005, episode of NBC’s *Law & Order*.

**Michael Close ’02**, **MAT ’03** and **Larraby Fellows ’01** were married in July 2005. Close is the music instructor at Moretown (VT) Elementary School and a composer/mentor for the VT MIDI project. Fellows received her Master’s degree from the Simmons College Graduate School of Library and Information Science in 2004. She is currently the reference and information services librarian at the Stowe (VT) Free Library. They live in Burlington, VT, and can be contacted at

michaelclose1@hotmail.com or  
larrabyfellows@hotmail.com.

**Ona Junkin Friedrichs '03** spent two summers as a bicycle guide in southeast Alaska, where she met her husband, Jeff. The two traveled through Thailand last winter but have since settled in Asheville, NC; Jeff bakes bread while Ona teaches kindergarten at a charter school with an expeditionary Outward Bound-centered curriculum. Friedrichs has also been collaborating on a project with local ceramicists.

The Caren Golden Fine Art Gallery in NYC featured the photographic work of **Emily Keegin '03** this past year. Curator Daria Brit Shapiro describes Keegin's work as "simultaneously illuminated and shadowed, adding...[a] heightened sense of mystery."

**Joshua Reeves '03** and **Maria Romstedt '03** were married in Arlington, VA, in December 2004.

The Lower Manhattan Cultural Center's Sitelines and LS Installations presented *Returning* this past spring, with lighting design by **Kryssy Wright '03**. The piece, which explores the prisons we choose to live in, is composed of several distinct but interwoven vignettes, and is accompanied by a live cellist. Wright also worked with Yoshiko Chuma for Arts on the Beach Revisited in NYC.

"I could almost come back to Bennington just to play a game of table tennis with my old Chinese professor," exclaims **Eunshin Lee '04**. "How odd it

was to study Chinese in Bennington, VT! But during one of the most precious times of my life, I found the two things I loved in Bennington—language and table tennis!"

On Memorial Day, 2005, **Effy Redman '04**, a playwright and resident of Ballston Spa, NY, led Steps for Life: A Memorial Walk for Victims of Genocide and Hate Crimes, Saratoga County's first walk for this cause. Redman also planned to travel to Rwanda in June 2005 with a group of writers and theater artists as a part of the More Life: Cultural Studies and Genocide project. This group planned to interview survivors of the Rwandan genocide and exiles, visit genocide sites, and lead arts workshops with community members.

"My daughter actually has a job that she went to school for and loves it! How cool is that!" writes Richard Rideout, father of **Rebecca Rideout '04**, who is currently the video production manager at a cable television station in Easthampton, MA.

Having finished a nine-month position as a teacher of environmental and challenge education at Bradford Woods, Indiana University's outdoor center, in November 2004, **Jessie Rome '04** lives on 10 acres in Bloomington, IN.

In March 2005, the Out of the Blue Gallery in Cambridge, MA, hosted a reception for its exhibition, *Black & White Landscape Photography*, featuring photography by **Chrissy Souder '04**.

From Pennsylvania, **Amie Fenwick '05** reports that she currently lives with her pro-wrestler boyfriend, "putting [her] journalism degree to good use as a bartender...and working on setting up a small, local darkroom co-op."

An interview with **Sultana Noon '05** ran on the November 11, 2004, radio broadcast of *Voice of America News*. The interview highlighted why Noon chose Bennington College and why she studied capital punishment here.

*Silver Undies*, a painting by **Devin Powers '05**, appeared in a small works show at artspace@16 in Malden, MA. His painting *Untitled* was shown at the Courtyard Gallery in Boston, MA.

## MASTERS

"Dickens, my clown character, is alive and well," informs **Richard Cuyler MA '56**. "I'll be performing in North Carolina, New York, and New Jersey. This coming fall, I'll be teaching a clown class for two theaters."

Issue number 58 of *Lenswork*, a high-quality, nationally circulated photography publication, featured a portfolio of work by **Jeffrey Curto MFA '83**. Curto currently serves as professor of photography at the College of DuPage, a 36,000-student community college outside Chicago.

The Arts Council of Indianapolis has awarded **David Hoppe MFA '86** a Creative Renewal Fellowship, which are awarded to artists and art administrators every two years. Hoppe, a weekly columnist and arts editor for *NUVO*, an

independently owned, alternative weekly paper based in Indianapolis, will travel to London, Paris, Brussels, and Amsterdam as part of this fellowship. Recently, he also won his third first-place in four years for outstanding writing about the arts from Indiana's Society for Professional Journalists.

The Indigo Gallery in Kathmandu, Nepal, exhibited the photographs of **Kevin Bubriski MFA '97** earlier this year. The exhibition featured his black-and-white images of Nepal and Tibet taken between 1984 and 1997, and it received a glowing review from Aarti Basnyat of *The Nepali Times*, who described Bubriski's photographs as "stunning" and "a bridge between people."

In March 2004, poet **Mark Conway MFA '98** received the \$25,000 McKnight Artist Fellowship for Writers, which provides Minnesota

writers of demonstrated ability with an opportunity to work on their writing for a concentrated period of time.

This past May, **Jeff Arnal MFA '00** returned to campus, performing experimental, improvisational music with Dietrich Eichmann. Following their performance, an ensemble that included **Hans Buetow '04**, **Ben Hall '04**, and Philip Wofford, former visual arts faculty member, played a rhythmic set that drew heavily from ethnic, minimalist, and pulsative music.

**Charisse Coleman MFA '01** has been awarded her second North Carolina Arts Council fellowship in writing. There were 272 applicants this year with eight receiving grants.

Nonprofit literary organization Salamander has published a portion of a memoir-in-progress by **Jenn Dean**

**MFA '01** in its eponymous biannual magazine. Dean's interview with writer Jane Brox is forthcoming in *The Writer's Chronicle*. Also, the Massachusetts Audubon Society has hired her as a part-time naturalist.

An evening of local nonfiction readings at the Appalachian Bean Café in North Adams, MA, included **Michael Card MFA '03** in March 2005. Card is a Williamstown, MA, native and former journalist.

The fourth annual Improvised and Otherwise Festival of Sound and Form, which took place last May at the BRIC Studio in NYC, featured performances by **Jeff Arnal MFA '00**, **Estelle Woodward MFA '00**, **Heather Hutton MFA '01**, **Melinda Buckwalter MFA '02**, **Hélène Lesterlin MFA '03**, **Katie Martin '04**, and Jake Meginsky, the College's audio-visual coordinator.

## we want to hear from you!

As always, we love to receive your news—about work, travels, family—for Class Notes, the magazine's most-read section. Send a note in the enclosed envelope, or e-mail us by the **January 1** (for spring issue) and **July 1** (for fall issue) deadlines at [alumlett@bennington.edu](mailto:alumlett@bennington.edu).

Please offer your thoughts on the enclosed envelope and tell us what you want to hear about from us. Faculty news? Alumni updates? Student profiles? We need your input!



## Andrea Dworkin '68

**A**ndrea Dworkin '68 died at the age of 58 on April 9, 2005, at her Washington, DC, home. In her lifetime, she was a passionate advocate of dismantling the cultural constructs that she believed permitted men's systemic domination of women.

Born in New Jersey, Dworkin attended Bennington College from 1964 to 1965. She first gained notice in the late 1960s for effecting the closure of the New York City Women's House of Detention, where she had been assaulted by doctors while incarcerated for protesting.

By the mid-1970s, she had become an outspoken, unstinting, and raucous opponent of pornography, prostitution, and other means for subjugating women. She continued this campaign for the next three-plus decades, writing books such as *Pornography: Men Possessing Women* and *Intercourse*; delivering polemical but heartfelt speeches on the lecture circuit, at "take back the night" rallies, and on television talk and news shows. She worked with individuals, such as University of Michigan Law School professor and sex-equality expert Catharine MacKinnon, to draft legislation defining pornography as an infringement upon women's civil rights.

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## Gunnar Schonbeck

**A** member of the Bennington music faculty for more than 50 years, **Gunnar Schonbeck** died July 19, 2005, at the age of 88. He was the husband of **Gail (Rodier) Schonbeck '61** and father of **Kathryn Schonbeck Watson '95**.

Raised in a musical family and largely self-taught, Schonbeck had no formal degree beyond his high school diploma, though he was teaching clarinet at Smith College by 16. He studied for a time at the New England Conservatory and began teaching at Bennington College in 1945. Beloved by his students, who note his incredible imagination and larger-than-life personality, Schonbeck was well known as a self-described "purveyor of musical instruments from the junk heap," creating oversized instruments, including a nine-foot banjo, from machine parts, building supplies, and other nontraditional materials.

Schonbeck was a familiar presence throughout the Bennington region, as he helped organize the Bennington Music Guild and was involved with the Vermont Arts Exchange. He used his musical gift to unite Bennington College with the local community, becoming involved with and later inviting community organizations such as Vermont Veterans Home and the Girl Scouts to play music with him on campus.

The College will hold a celebration of Schonbeck's life next year.


The Bennington community extends its deepest sympathy to the families and friends of the following alumni, former faculty, and friends of the College who have recently died.\*

**Rosamond Taylor Edmondson '36**  
**Frances McElwain Wakeman '36**  
**Mary Denison Lanfer '37**  
**Margaret Lawsing Magnusson '37**  
**Charlotte Haynes Robuck '37**  
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**Priscilla Bromley Crowell '38**  
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**Claire Thoron Pyle '65**  
**Patricia Mallon Lustfield '70**  
**Margaret McCabe '74**  
**William L. Brown III '78**  
**Polly Day Martin '79**  
**Kamal Shaikh '02**  
**Irene Hasenclever**, former faculty

We are pleased to report that **Mary Achilles Coggeshall '43** was misidentified as deceased in the spring 2005 magazine. She is indeed alive and well in Basking Ridge, NJ.

\*Notifications received by October 1, 2005



## Special Supplement: 2004-2005 DONOR REPORT



# LIST OF DONORS

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\*Anne Doolittle '99  
Estate of Nancy Forgan Farnam '39  
Ford Foundation  
\*Terry and Carolyn Heimbürger Gannon '67<sup>T</sup>  
Estate of Andrew Heiskell  
Berte Schindelheim Hirschfield '60/  
Norman Hirschfield Foundation  
\*Hadassah Houtz Hoffman '57/  
Leir Charitable Trusts  
Caroline Welch Huntington '39  
Bradley Jacobs '77  
Jerome Robbins Foundation  
\*John J. Kenney<sup>T</sup>  
\*Alan Kornberg '74<sup>T</sup>  
Virginia Tishman Meyerson '46  
Phebe Miner/Nathaniel and Elizabeth Stevens  
Foundation  
Estate of Laura Rice '41  
Sallie P. Sheldon  
\*Rebecca B. Stickney '43<sup>T</sup>  
Mary Hammond Storer '46<sup>T</sup>  
\*Frank and Deborah Wadsworth<sup>T</sup>  
Estate of Elizabeth Wagner '51  
\*John<sup>T</sup> and Vanessa Guerrini-Maraldi Wilcox '78

### Gifts of \$5,000-\$9,999

\*Evelyn Stein Benjamin '57  
\*Linda Mazer Berkowitz '60  
Robert and Catherine Brawer/Ida and William  
Rosenthal Foundation, Inc.  
Pamela Richards Brooks '41  
\*Enid Klauber Dillon '42  
Steven and Elaine Eisenman

Norman and Selma Greenberg/  
H. Greenberg & Son Inc.  
\*Barbara Ridder Irwin '44  
\*Margaret Twichell Jones '42  
\*Joan Morris Manning '55  
Nancy Marshall '65 and Stanley Fishkin  
Estate of Jane Woodhouse McLaughlin '36  
\*Sara Brownell Montanari '38  
\*Nancy Newton '65  
Kathleen Oliver Parker '47  
Thomas Parker  
Permanent Fund for the Well-Being of  
Vermont Children  
\*Ann Meyer Rothschild '37  
\*Charlene Solow Schwartz '54  
Pearl Friedman Staller '43  
Margot Hartman Tenney '55/  
Jesse and Dorothy Hartman Foundation  
Vermont Council on the Arts

### Gifts of \$2,500-\$4,999

\*Helen Isaacs Barer '57  
Estate of Helen Keeler Burke '41/  
Helen Keeler Burke Charitable Foundation  
\*Judith Selis Davidson '63  
\*Carolyn Gerber Dffenbaugh '40/  
Dffenbaugh Foundation  
\*Emily Hornblower Earley '37  
Frances Grossman Bull Fitzgerald '60  
\*Jamie Porter Gagarin '39  
\*Judith Gerson '68/  
Judith Gerson Charitable Trust  
\*Suzanne Heller Harris '41  
James and Jane Harrison  
Adria Heyman Hillman '67  
\*Takashi Kako  
\*Helen Levine Koss '42  
\*Margaret Rood Lenzner '67/  
Lenzner Family Foundation  
\*Eileen Josten Lowe '47  
\*Elinor Gottlieb Mannucci '48/  
Lee Gottlieb Fund Inc.  
\*Carole Merritt '96 and Alvin Chisik  
\*Robert and Helene Fox Metzberg '54  
\*Patricia Newman Nanon '44  
Diane Nassif  
\*Barbara Nelson Pavan '54  
\*Mary Bucksbaum Scanlan '91  
\*Mary Shaw Schlivek '37  
\*Elizabeth Schulz '74<sup>T</sup>  
\*Gretchen Van Tassel Shaw '39  
Ames Sheldon  
Donna Schacter Sinanian '58

\*indicates five-year donor; D indicates deceased; T indicates FY05 trustee

### Gifts of \$2,500-\$4,999 (continued)

\*Sandra Kesselman Slotnik '61  
\*Olive Pitkin Tamm '43  
\*Esme Usdan '77/Lemberg Foundation  
Helen Watkins '36  
\*Vernon H.C. and Lucy Wright

**Gifts of \$1,000-\$2,499**  
Barbara Abercrombie '71  
\*Charlotte Cullingham Acer '46  
\*Ann and Gordon Getty Foundation  
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Faith Richardson Barnett '41  
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\*Mary Barringer '72  
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\*Patricia Hickox Beall '40  
John Arthur Blatt  
\*Judith Schneider Bond '61  
\*Jennifer Mertens Brock '53  
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\*Suzanne Kennedy Brown '53  
\*Susan Ullman Chapro '58  
\*Robert and Marilyn Clements  
\*Joan Megnin Clifford '50  
\*Asho Ingersoll Craine '36  
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Marie Croatti  
Judith Albert Croner '60  
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\*Joanna Ellis-Monaghan '84  
\*Joan Borkum Epstein '62  
\*Alice Wimer Erickson '73  
\*Isabella Perrotta Erickson '40  
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Albert F. Freihofer '03  
\*Martha Taylor Gibson '45  
\*Kathryn L. Girard '69  
\*Jane Witty Gould '63  
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Jody Gross '76  
Judith Backer Grunberg '55  
Frances D. Hallinan '53  
\*Merrell Hopkins Hambleton '43  
\*Lynne Tishman Handler '65  
Rebecca Hansen/Robert E. Hansen Family  
Foundation  
\*Suzanne Eckfeldt Harding '47  
Elizabeth K. Harvey '45  
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\*Susan Hedge Hossfeld '42  
Irene Hunter  
Barbara Elliott Ingraham '54  
J.C.'s Tavern  
\*Sheila Hirschfeld Jacobs '58  
\*Amy Dolgin Jaffe '67  
Jerome Construction, Inc.  
Emily Mason Kahn '54

Beth Kaplan Karmin '85/  
Mayer and Morris Kaplan Family Foundation  
\*Jane Neal Keller '52  
Ruth H. Kennedy<sup>T</sup>  
\*Frances Springer-Miller Kraus '54  
\*Eric and Lori Lander  
Stephen and Sigrid Lindo  
\*Beatrice O'Connell Lushington '47  
\*Caryn Levy Magid '65/Marble Fund, Inc.  
\*Liz Mamorsky '60  
\*Bertha Martin  
\*Margaret Allen McLellan '40  
\*Caroline Rennolds Milbank '77  
\*Marianne Petrie Miller '58  
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\*Christine Morrison '97  
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\*Kay Crawford Murray '56  
\*Robyn Newhouse '69  
Joan Holt Oates '54  
Walter Olesen  
\*Ruth Rigler Olincy '51  
\*Cynthia Kelley O'Neill '51<sup>D</sup>/  
Margaret and James Kelley Foundation  
Muriel Cummings Palmer '43  
\*Diana Elzey Pinover '69  
\*Linda Schandler Porter '55  
Martha Stokes Price '46  
\*Carol H. Rice '73  
\*Jane C. Rieffel '45 Fund of the El Adobe  
Corporation  
\*Patsy Rogers '60  
Melissa Rosenberg '86 and Lev L. Spiro  
Julius Rosenwald  
Rita Fredericks Salzman '45/Freefam Foundation  
Emily Flesheim Schaffner '39  
Marianne Byk Schnell '50/  
Schnell Family Foundation  
\*Joel Wells Schreck '54  
\*Robert Shea '00  
\*Allyn Johnson Shepard '44  
\*James Stephen Simon '97<sup>T</sup>  
\*Laura Kesselman Skoler '57  
\*Louis and Jean Ganz Sloss '48  
Louise Wachman Spiegel '46  
\*Carole Press Stavenhagen '54  
\*Nicholas A. Stephens '77  
\*Tama Alcott Taub '59  
Emalea Warner Trentman '36  
\*Roselyn Long Udow '47  
Rebecca Lucas Ueland '42  
United Way of Bennington County  
Elizabeth Mason Walbridge '39  
\*Barbara Schwanda Weedon '53  
\*Drue Romano Weild '53  
Morton Weiner  
\*Mary Eddison Welch '40  
\*Grace Russell Wheeler '48  
\*Clifford and Eleanor White Wright '46 Fund of  
the El Adobe Corporation  
Lynn Sakowitz Wyatt '57

### Gifts of \$500-\$999

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Joan Greenebaum Adler '40  
Caroline Wolferth Amidon '53  
\*Ruth C. Arnold '71  
Jerome Axelrod  
\*Kristina Brightenback Baer '69  
\*Rachel M. Barker '45  
Louise Baum '66  
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Northern California  
Sarah Garfield Berry '73  
\*Jill Underwood Bertrand '65  
\*Jane Eisner Bram '58  
\*Barbara Heywood Brownell '41  
Nancy M. Connable '55  
\*Michael Connolly '76  
Stephen Cooper and Lory Newmyer  
Dorothy McWilliams Cousins '39  
Annabel Davis-Goff  
\*Robin Hackley Decker '84  
Joy Milam Dennis '47  
Elaine May Drew '51  
Estate of Terry Ehrich  
\*Phyllis R. Epstein '40  
Elise Fellner '91  
Deborah Roseman First '70  
\*Marvin and Barbara Frenkel/  
Meyer and Anna Prentis Family Foundation  
\*Linda Belgrade Friebling '71  
\*Beverley Mountain Galban '60  
\*Reba Marcus Gillman '38  
\*Ruth Liebling Goldstone '54  
\*Carol Baumgarten Goldwyn '50<sup>D</sup>  
\*Jill L. Goodman '70  
Chapman B. Greeley  
Louise Hamagami '79  
\*Priscilla Loening Hanford '57  
\*Dorothy Held '84  
\*Donna L. Howard '88  
\*Grace Ewing Huffman '44/  
William Ewing Foundation  
\*Joan Hyatt '43  
\*Mary Lou Chapman Ingwersen '47  
Lucy James '64/K.M. Light Real Estate  
James and Anne Johnstone  
Joan Kearns '54  
\*M.M.C. Kennedy '95  
Anne Lyon Klopman '44  
David and Anita Knechel  
Todd Christopher Knudson '98  
Jeremy B. Koch '74 and  
Katherine C. Humpstone '77  
Susan Powers Lagunoff '54  
Inge-Lise Eckmann Lane '71  
\*Christian and Heidi Lange  
Julie Lapitino '60  
Nell Eurich Lazarus/Nancy and  
Maurice Lazarus Fund  
Mary Earthrowl Lewis '57  
Mitchell Lichtenstein '78  
\*Frank and Mary Bacon Lyon '46  
\*Martha Terrell McCall '60

\*indicates five-year donor; D indicates deceased; T indicates FY05 trustee

\* Jane Vance McCauley '62  
 Judith Lindau McConnell '46  
 \* Doris Corn Muscatine '47  
 Antoinette Dangler Newman '39  
 \* Elizabeth Clark Nigro '67  
 Renee Bennett O'Sullivan '51  
 Margery H. Perlmutter '76  
 \* Patricia George Peterson '46  
 \* Dian J. Pickoff '77  
 \* Elaine Liberstein Pitt '57  
 Corinne Staller Pollan '52  
 \* Louisa Perkins Porter '57  
 Kathleen Pottick '72  
 \* Stephen T. Pratt '77  
 \* Deborah Rankin '65  
 \* Stuart and Anne Cohen Robinowitz '52  
 Elizabeth M. Rosen '78  
 Judy Rowley '02  
 \* Ellen Beskind Safir '66  
 Jeremy '80 and Paula Clements Sager '80/  
 Clements Foundation  
 Richard and Lauren Scheer  
 Diana Strauch Scott-Auger '63  
 \* Adele Herter Seronde '47  
 \* Anne Michie Sherman '43  
 Jerome Siegel and Phyllis Harlem  
 Pril Smiley '65  
 Henry Dale Smith, Jr. and  
 Deborah Klang Smith  
 Barbara Marcus Sprafkin '62  
 Nancy Bressler Stern '88/  
 Alan S. and Lorraine D. Bressler Foundation  
 \* Bruce E. Stein '74 and Lori Greenwald-Stein  
 Cynthia Stix '81  
 Margaret Klaw Tenney '42  
 Elissa Tenny  
 Barbara Cox Vallarino '43  
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 Eric and Joanna Weber  
 Gertrude Gray Yourke '46

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 \* Miriam Marx Allen '49  
 \* Trevor V. Anonsen '82  
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 \* Jessica Falikman Attiyeh '59  
 Sara Carter Balogh '41  
 \* Rona King Bank '59  
 Paige L. Bartels  
 \* Anna Bartow '61  
 Alexandra Tschacbasov Bedics '52  
 \* Marcia Ward Behr '38  
 \* Thomas W. Bonnett '75  
 Geraldine Babcock Boone '44  
 \* Alison Booth '76  
 \* Deborah Breiter '72  
 Susan Schapiro Brody '54  
 Lindsley Cameron '05  
 \* Susan Birdsall Cantrick '74  
 \* Nancy Farnam Charles '64  
 \* Phyllis Meili Chernin '51  
 \* Patricia Chapin Condon '46

Sylvia Tarkenton Cornish  
 Felice Forrest Cott '71  
 Phyllis Johnson Couse '50  
 \* Irene Crosby '43  
 Margo Baumgarten Davis '65 and Anthony Browne  
 Stephen Dickey '84  
 \* S. Whitney and Closey Dickey  
 \* Marnie Rogers Donnelly '45  
 \* Eric Dufour  
 \* Marilyn Lord Dux '48  
 Aaron and Lenora Eford  
 \* Susan Ettinger '61  
 Gail Hirschorn Evans '63  
 \* Carol Diamond Feuer '51  
 \* Cynthia Fowler '98  
 Joanne B. Gallo '73  
 \* Arline Israel Gardner '56  
 \* Olivia Pattison Garfield '51  
 \* Joan Trooboff Geetter '59  
 \* Linda Coleman Gevirtz '65  
 Jill R. Goldman '84  
 Joy Goldsmith '60  
 \* Richard and Mary Gray  
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 \* Fernanda Torras Harrington '78  
 \* James and Ruth Ring Harvie '56  
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 \* Helen Burgin Hazen '55  
 \* Norman and Sonya Batlin Herwood '53  
 \* Carolyn Lissner Heveran '53  
 \* Doris Chapman Hinds '50  
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 \* Miriam Manning Holst-Grubbe '43  
 Barry '81 and Jaye Horowitz '81  
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 \* Lenore Janis '55  
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 \* Barbara Allen Kennedy '51  
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 \* Elsa Woodbridge Kistler '42  
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 \* Wendy Slote Kleinbaum '65  
 Bobbie Knable<sup>T</sup>  
 \* Joan Hutton Landis '51  
 Michael Lavorgna '85  
 Elin Fleischer Leonard '66/BL Family Foundation  
 \* Amy Miller Levine '60  
 Lois Klopfer Levy '50  
 Jacqueline Little '86  
 Leslie Lowe '73  
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 Harry and Nicole Reinhold Martin '61  
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 \* Abigail Mellen '66  
 \* Jennifer H. Mieres '82

\* Rebecca Mitchell '70  
 \* Jennifer Seward Montgomery '58  
 \* Cynthia Taylor Nash '61  
 Michael and Rebecca Neidorf  
 Russell Neufeld and Susan Jacobs  
 \* Marjorie Hill Noon '43  
 \* Emily Knight Oppenheimer '45  
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 \* Sarah Holt Parsly '54  
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 \* Jane Platt '69  
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#### Gifts of \$100-\$249

\* Harriet Turteltaub Abroms '59  
 Pamela Acheson '67/  
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 Patricia Accocella and Sandy Stollerman  
 Gail Adams/Iremm, Inc.  
 Priscilla Alexander  
 \* Michal Slansky Alkoff '73  
 \* Joan Brauer Alpert '47  
 Royal Alvis '05



## Gifts of \$100-\$249 (continued)

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 Richard G. Appel  
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 Florence Gallup Atkins '49  
 \*Elizabeth Ayer '72  
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 \*Joan Balter '72  
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 \*Janis Beaver '69  
 \*Beate Klein Becker '78  
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 \*Sumiko Fujii Biderman '48  
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 \*Ann Irwin Bourgois '51  
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 George Garrett  
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 \*Wilma Miller Gilbert '47  
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 \*Julie Eiseman Ginsburg '61  
 Barbara Rudnick Glass '69  
 \*Vivian Bachrach Glick '64  
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 \*Polita Cohen Glynn '75  
 \*Rebecca T. Godwin and Deane Bogardus

\*indicates five-year donor; D indicates deceased; T indicates FY05 trustee

Janet Gohres '64  
 \*William Golden/Golden Family Foundation  
 Harold Goldstein  
 \*Elan Golomb '61  
 \*Joan Goodrich and Neil Moss  
 \*Sheila Diamond Goodwin '65  
 Constance Golub Gorfinkle '57  
 \*Robert and Rita Gillette Gottsegen '49<sup>D</sup>  
 \*Wilma Greenfield '58  
 Linda Greenwald '86  
 \*Richard Griswold '88  
 Kathy Halbreich '71  
 Kevin M. Haney '82  
 \*Mary Lynn Hanley '59  
 Corinna Harmon '63  
 \*Lis Shabecoff Harris '61  
 \*Dorothy Coffin Harvi '42  
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 \*Brannon Heath '64  
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 Judith Silverman Herschman '59  
 \*Arlene Heyman '63  
 \*Nancy Price Hiestand '53  
 \*Lorraine Nichols Higbie '53  
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 \*Louise Sinkler Hoffman '48  
 James and Doreen Hogle  
 \*Harriet Swift Holdsworth '46  
 Robert R. Hollman '90  
 \*Lisa Honig '76  
 \*Edmar von Henke Hoppe '50  
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 Margot Dockrell Horsey '77  
 \*Karen Mundell Houghton '71  
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 \*Joseph and Elizabeth Houston  
 \*Robert and Marilyn Howard  
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 \*Maryan Forbes Hurtt '55  
 Jaqueth Hutchinson '64  
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 \*Phyllis Salman Innes '49  
 \*Margery Baer Irish '56  
 \*Virginia Lunsford Ivins '39  
 Melissa Hall Ix '86  
 Arthur and Bobbe Forrest Jacobson '59  
 Barbara Saul Jacobson '37  
 Carol Jameson '72  
 Patricia Johanson '62  
 Sara Briggs Johnson '72  
 Scott Leslie Jones '74  
 \*Rachel Kahn-Fogel '69  
 Laurel Lynn Kallen '74  
 \*Beth Kaminstein '76  
 \*Takeo and Masako Kaneko  
 Kimberly Kako Kanevsky '76  
 \*Ellen Harriet Kanner '83  
 Ann Maslow Kaplan '60

\*Janet Roosevelt Katten '51  
 Dorothea Booth Katz '55  
 Lorna Katz '65  
 Jenifer Keefe '80  
 \*Allen Kennedy '73  
 \*Priscilla Norton Kennedy '52  
 \*Robert and Carlotta Kennedy  
 \*Margot Starr Kernan '48  
 Mary Lapham Kilroy '53<sup>D</sup>  
 \*Carol Kinne '67  
 \*Ann Frey Kleinhans '54  
 Emily Jamieson Knapp '38  
 \*Frances Berna Knight '43  
 Clark E. Knowles '05  
 \*Gregory and Kathryn Knudson  
 Linda Kortlandt  
 Kathy Wilkie Kossey '75  
 Karen Krieger '69  
 Mary Catherine La Mar '03  
 Thea Comins Lahti '66  
 Claude and Debbie Lamar  
 Elizabeth Lamb  
 Susan Land '78 and Mark Goodman  
 \*Mary Ellen Sage Lane '82  
 \*Virginia Wilson LaPlante '52  
 \*Leslie Sliker LaRocca '68  
 \*Barbara Kent Lawrence '65  
 Gerry Leader and Lucy Aptekar  
 Carolyn Vreeland LeBoutillier '49  
 Pamela Tower LeBoutillier '44  
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 Sol & Celia Hammerman Foundation  
 Catherine Lee-Chin '05  
 \*Susan Sheckler Leff '73  
 Maribel Asher Leiter '49  
 Marya Randall Levenson '64  
 \*J. Morton Levine  
 \*Gerald and Karen Levitis  
 Jonathan P. Lewis '86  
 John and Cynthia Lhost  
 \*Robert A. Lieberman '79  
 Louise Truesdale Loening '52  
 Anthony and Mary Loftus  
 \*Camille Conwell Long '69  
 Daniel Long '84 and Rebecca Clark  
 Caroline Sheridan Loose '72  
 Stephanie Taubman Low '54  
 \*Eleanor Trumbull Lowell '44  
 Elizabeth Shurcliff Lowell '36  
 Mark and Paula Lowery  
 Sally Brown Lutyens '49<sup>D</sup>  
 Molly Howe Lynn '40  
 \*Barbara Cart Macauley '49  
 Elizabeth Macaulay '73  
 \*Martha Klein MacDonald '50  
 Nicolette Macdonald '97  
 \*Christopher and Patricia Macey  
 \*Margaret Lawsing Magnusson '37<sup>D</sup>  
 P. Kenerick Maher '81  
 Margaret Maitland '99  
 Linda Caldwell Manley '84  
 \*Dorothy Goldman Mann '62  
 Adrienne Marcus '91

Terrance and Ann Marr  
 Janet Marsden  
 \*Paul Alec Marsh '78  
 \*Melissa P. Marshall '73  
 Ann Bradley Martin '54  
 \*Jerry and Jean Martin  
 Robert and Anne Masland  
 Pauline Mason  
 \*Elizabeth Uptegrove Mathews '44  
 Emily Dimock Mattingly '45  
 June Wineburgh Mattingly '53  
 Marianne Dach Maxwell '59  
 Maryann Mazzacaro '81  
 \*Carol Haines McBride '41  
 \*J. Judson and Patricia McKellar  
 Matilda McEwen Mendez '60  
 \*Phyllis Jones Menefee '50  
 Tamsen Merrill '72  
 \*Joan D. Merriman '72  
 Julius and Hazel Mestyan  
 \*Marianne Stafne Meyer '63  
 \*Martha Meyer-Von Blon '71  
 \*Jennifer Woodworth Michaels '70  
 Beverly Mikuriya '67  
 \*Susan Miller '71  
 Andrea Berleant Milman '82  
 Cynthia Milwe '01  
 \*Diane Minter Lewis '87  
 Gael Rockwell Minton '64  
 \*Marri Davis Moffly '86  
 Cynthia Moller '49  
 Adel Peterdi Molnar '97  
 Uli Beigel Monaco '56  
 Monument Electric Company, Inc.  
 Janet Chase Moore  
 \*Roberta Ross Moore '65  
 Clyde Morgan '67  
 \*Joan Glass Morgan '76  
 \*Robert and Helen Morgan  
 \*Stephen Morison  
 Richard I. Mortimer '83  
 Dorothy Morris Mudd '48  
 Judith Horton Munk '46  
 Carol Spence Muntz '51  
 \*Cynthia Murphy '84  
 Leik N. Myrabo  
 Barbara Nachmias-Kedesdy '65  
 Arthur and Monika Nelson  
 Robert and Barbara Nemiroff '59  
 \*Janet Cohn Neschis '62  
 \*Saranne King Neumann '46  
 Carole Kobin Newman '46  
 \*Gail Gardner Newman '51  
 \*Janet Gay Newman '53  
 Cynthia Leapley Nicely '66  
 \*Eugenia Nicholas '63  
 Anne Crosby Nichols '54  
 David Noda '75  
 Peggy Schiffer Noland '74  
 Jill Nooney '71  
 Kathleen Norris '69  
 Lionel '55 and Barbara Israel Nowak '58  
 Dorothy Willett Oliver '62

## Gifts of \$100-\$249 (continued)

Ruth Beeby Olson '70  
 \*Emily Carota Orne '59  
 \*Sally Reeves Osberg '72  
 Julie Snow Osherson '65  
 \*Rochelle Ann Sholder Papernik '60  
 John and Helena Pappenheimer '45  
 \*Sharon Parnes '70  
 Aileen Passloff '53  
 \*Peter '79 and Amy Kessler Pastan '78  
 \*Mary Rickard Paul '49  
 \*Lydia Schoepperle Paxson '42  
 Jordan E. Pedersen '05  
 Keith J. Pedzich '05  
 \*Carole Pelton  
 Joanne Pender '00  
 Clare Carruthers Pepler '48  
 Clark Perks '90  
 \*Marjorie Perloff '65  
 \*Helene Rattner Pesin '55  
 Allyn Bridgman Petit '77  
 \*Ann Strieby Philips '43  
 \*Constance Payson Pike '47  
 \*Byrd Symington Platt '49  
 \*Katharine Sawtell Plimpton '46  
 Miklos Pogonyi  
 \*Carol Burnap Poisman '56  
 \*Rona Davis Pollack '52  
 \*Priscilla Manning Porter '40  
 Harriet Price  
 Alice French Primrose '49  
 Project Against Violent Encounters  
 \*Barbara Quackenbush  
 \*Peter Quigg '82  
 \*Peta Raabe '73  
 \*Jessica Rains '59  
 \*Carey Overton Randall '60  
 Julia Randall '45<sup>D</sup>  
 \*Judith Dunlop Ransmeier '66  
 Margaret Rau  
 Sidra Levine Rausch '59  
 \*William Rawn  
 Robert E. Raymond '05  
 \*Jean Morgan Reed '64  
 Mary Lou Reid-Robinson '44  
 \*Stephanie Brown Reininger '57  
 Paul and Betty Secunda Rich '50  
 Barbara Ro  
 Myretta Robens '70  
 \*Hamilton and Roxana Barry Robinson '68  
 John and Irini Rockwell  
 \*Mary Hammond Rodman '42  
 Felicia Warburg Rogan '49  
 E. Amelia Rogers '76  
 \*Joseph Rogers Jr.  
 Roberta Brown Root '05/  
 Roberta Brown Root Design  
 \*Hannah Hewat Rose '64  
 \*William and Marilyn Rosskam  
 \*Kennon and Nina Rothchild/Kennon & Nina  
 Rothchild Charitable Income Trust  
 \*Olga Landeck Rothschild '51  
 \*Ann Little Rubenstein '59

H.B. and Natalie Rubin  
 \*Sara Rudner '99  
 \*Nancy Kluge Rumery '46  
 \*Virginia Alcott Sadock '60  
 \*Brenda Samara '63  
 Emily Leshan Samton '60  
 Janine Bert Samuels '81  
 \*Leah DeGuzman Sandholm '92  
 \*Catherine Satterlee '71  
 Jane Hayden Saunier '05  
 \*Pauline Adoue Scanlon '69  
 Donald Schatz '82  
 Sekka B. Scher '90  
 \*Marcia Lang Schertz '52  
 Ellen and Matthew Schulte  
 Daniel Edward Schultz  
 \*Eva Schulz  
 Evelyn Price Scott '48  
 Charles and Julia Severens  
 \*Jane Watt Shapard '54  
 Carol Shea '79  
 \*Mary Harrigan Sheedy '47  
 \*Abby Sheldon-Dean '74  
 Elizabeth Sherman  
 Joshua and Mary Shoemaker  
 Deborah Holway Shumlin '89  
 Stella Spanoudaki Sichel '55/  
 Franz W. Sichel Foundation  
 \*Margaret Dunn Siebens '45  
 \*Ava Heyman Siegler '59  
 Donald Silver '99  
 Stacy Yeoman Sinclair '89  
 Nancy Gregg Sippel '48  
 Stanley Skeen  
 \*Linda Horne Small '62  
 Anne Cremer Smith '57  
 \*Barbara Oldden Smith '45  
 Cynthia Coe Smith '51  
 David Thrall Smith '77  
 Kathleen Jane Smith '70  
 \*Martia Reed Smith '52  
 Sarah Stanbury Smith '71  
 Stephen M. Smith '76  
 Paul G. Smyth '83  
 \*Dale Lester Sokolow '56  
 Frema Sindell Solomon '58  
 \*Renee Hubert Spencer '51  
 John Spicer and Kathleen Gruber  
 \*Susan St. John '65  
 \*Tiare Stack '77  
 \*Horace and Joan Stacy  
 Margaret Stafford '99  
 \*Robin Childs Stafford '67  
 \*Susan Winter Stedman '41  
 Diane Peepas Steiker '80  
 Richard and Bridget Stinson  
 Amanda Horton Stork '49  
 Ellen Kaplan Sulkín '63  
 \*Margaret R. Swan '78  
 Nancy Machler Swift '60  
 \*Gale Thompson Synnott '68  
 Janet Lynn Taksa '63  
 Theodore Talma

\*Ellen J. Taussig '66 and Paul D. Raymond  
 Leslie McGrath Taylor '05  
 \*Alvin and Alice Teirstein  
 Nathan Thompson '86 and  
 Eva Lewandowski '85  
 David Thurston  
 \*Elizabeth Plimpton Tilton '41  
 \*Margaret Shackelford Toms '46  
 Bellanne Meltzer Toren '75  
 Ella Russell Torrey '47  
 \*Rhoda Chaprack Treitler '58  
 Sheila Kohler Tucker  
 \*Susan Mauss Tunick '67  
 \*Thomas Turkington '71  
 Katharine Kirkham Turner '58  
 Perry Tymeson  
 Michael Joseph Ubezzi '94  
 Ada O. Udechukwu '05  
 \*Lois Barnett Vail '49  
 Kirby and Rita Valencia  
 Andrew K. Vershon '79  
 \*Priscilla Brown Vesce '78  
 Rebecca L. Vlasic '07  
 \*Heidi Jost von Bergen '66  
 \*Joy Schuyler Walker '44  
 \*Garry Wallace '01  
 \*Harriet Moger Watson '68  
 \*Ellen Weber '55  
 Philip Weber '89  
 \*Jane Wechsler '66  
 \*Anne Topping Weed '52  
 Elizabeth Clement Weidlein '51  
 Margot Adler Welch '61  
 Diane Welebit '76  
 Marcia Goren Weser  
 Julie Westcott '79  
 Kathryn Kading Wheeler '58  
 Helen Webster Wheelwright '37  
 \*Edward and Ann Breese White '46  
 Terry Connelly Whiting '58  
 Helen Wickes '02  
 Richard and Dana Wiehl  
 Carolyn Green Wilbur '61  
 Andrea Weisbrod Wilder '72  
 \*Mame Willey '99  
 Joan Bayne Williams '44  
 \*Ann Burley Williamson '54  
 Oceana Wilson  
 Joanna Winslow Gardiner  
 Roy H. Wiseman '74  
 \*Jill Margot Wisoff '77  
 Polly Runyon Wittrock '74  
 Fay Sigel Witz '53  
 \*Jane Elkington Wohl '68  
 Terry A. Wohl '74  
 \*Jane Holmes Wood '40  
 Kathleen Kitchen Wood '48  
 \*Sally Sandberg Wood '77  
 Daniele Worth-Ochoa '87  
 \*Al Wroblewski  
 Cynthia Jenkinson Yandell '42  
 Elizabeth Lassiter Yerkes '67  
 \*Mildred Zegri '45

\*indicates five-year donor; D indicates deceased; T indicates FY05 trustee



\*Doris Dronski Zelinsky '71/  
Barak Zelinsky Foundation  
\* Jessica Witkin Zeller '68  
Dominique Zeltzman '90  
Peter N. Zinam '81  
\*Michele Rogers Zwirn '56  
\*Miriam Zyndorf '75

### Gifts under \$100

Joann W. Aalfs '45  
\* Esther Abraham Abrams '53  
\* Marcia Margulies Abramson '59  
Carolyn Pennybacker Accola '52  
Pat Cronin Adams '64  
Aliza Akhtar '03  
Charlotte Elizabeth Albright '72  
Katherine M. Aldrich '70  
\* Catherine Alexander '80  
Caroline Allen '36  
Muriel Reid Allsopp '48  
Kevin Alter '85  
Trudy Ames '05  
David Anderegg  
\* Sally Olmer Andrade '86  
Dee Andrews '74  
\* Margaret Robinson Angell '37  
Misha Angrist '01  
Suzanne Wolf Applefeld '58  
Barbara Smith Arbesfeld '72  
\* Ronald and Helene Arehart  
James and Marjorie Fager Arnold '54  
Marilyn Ruth Arnold '71  
\* Sarah Scattergood Ashe '64  
Melinda Castriota Avellino '87  
Renee De Yoe Ayers '53  
Christopher Bacher '81  
\* Donald and Constance Bacher  
\* Joy Bryan Bacon '51  
Alicia K. Bair '82  
\* Martha Haskell Baird '55  
Rebecca Lee Balcarcel '02  
\* Jean Davidson Baldwin '41  
Gale Feuer Barish '64  
Steve and Marcia Barkoff  
Frederick and Marilyn Barnes  
\* Marjorie Baron '68  
\* Andrew B. Bartle '76/  
Andrew Bartle Architects, P.C.  
Shomit Barua '05  
\* John and Shirley Bate  
Cindy Baxter '90  
Judith Bayer  
Jane R. Beal '86  
\* Patricia Beatty '59  
Beaudoin Paving, LLC  
Heather A. Beckett '01  
\* Marilyn Bedwell  
\* Phebe Ineson Bell '44  
Phyllis Sidenberg Benham '49  
Deborah Kasin Benz '65  
Pernel Berkeley '75  
April Bernard  
Jacquelyn Bertles '77

Thomas and Nancy Biracree  
Sven Birkerts  
Ruth and Bill Botzow  
Alison H. Bowen '74  
Sally Bowie '66  
Elizabeth Henry Boyce '41  
John H. Boyd '03†  
\* Babette Amberger Brackett '64  
\* Ann Sheedy Bradburd '68  
Rebecca Stout Bradbury '59  
\* Elizabeth W. Bradford '67  
Diane Iandoli Brandon '67  
Virginia Howard Brecher '64  
\* Mary Bresnan '70  
Susan J. Breton '85  
\* Ann Wickes Brewer '43  
Tim and Edith Bricker/I Plan 4 U, Inc.  
\* Marydes Chapin Britton '48  
\* Alexandra Broches '64  
Warren and Carol Bocker  
Anne Goodale Brooks '37  
Barbara Smith Brooks '49  
Clifford and Sheila Brown  
\* Mary Okie Brown '65  
Richard Brown  
\* Russell and Barbara Brown  
William L. Brown '78<sup>D</sup>  
Iona E. Bruckner '04  
Odin E. Brudie '80  
Rita Lukes Brunner '53  
Kevin E. Bubriski '97  
\* Suzanne Robinson Buchsbaum '78  
\* John Bunnell  
\* Susan Burack '61  
David Michael Burgess '87  
Donna Joy Burnett  
Nina Butts '74  
\* Margaret Myers Byrne '40  
C.L. White, Inc.  
Susan Mason Callegari '61  
\* Ann L. Welch Campbell '72  
Robert William Candon '77  
Suzanne Caraman  
\* Susanne Jenkins Carey '86  
Fredlyn Carlip  
George and Patricia Carpenter  
Laura Jean Simon Carro '78  
Wesley and Doris Lee Carter  
Emily A. Caruso '01  
Mary Ann Casey  
Lisa Catapano-Friedman  
Jessica Caterina '00  
Cayli Cavaco '01  
\* Joel and Francoise Chadabe  
\* Joy Carpenter Chadwick '58  
\* Darla Stimpson Chafin '58  
Jennifer J. Chapin '92  
Laura Jane Chapman '73  
Diana Charles  
Anthony and Alice Chiaramonte  
Jack and Louise Chinian  
Helen Croll Chinitz '62  
Deborah Choate '69

Abigail Tischler Chodosh '79  
Bertrand and Elaine Choiniere  
\* Carol Abbt Parsons Ciscel '64  
Leslie Clark '04  
\* Robert and Fanny Clark  
Rosser '82 and Rachel Matters Clark '83  
\* Victoria Clausi '96  
Chris and Robin Cleckler  
Harriet Clifford '58  
Elizabeth Updike Cobblah '78  
Katharine Durant Cobey '59  
Samuel H. Coe '84  
Daniel Cohen '77  
Erika Bro Cohen '70  
Lori Cohen '90  
Colco, Inc.  
Emily Cram Collins '57  
Deborah Comay '63  
Annie-Lloyd Hord Condit '39  
\* Karl and Jean Connell  
Sharen Treffry Conner '80  
Martha Cooley  
\* Barbara Bowles Coolidge '50  
Brian Cooper '05  
\* Tom and Susan Corcoran  
Eileen Corrigan  
Lucy Merrill Cotter '81  
John R. Cournoyer '90  
Bruce and Linda Courtemanche/  
Able Form Company  
\* Victoria Cowles '72  
Jennifer A. Cox '77  
\* Solveig Peterson Cox '53  
Barbara Pierpoint Craig '42  
Emory Creel '88  
\* Virginia Creighton '69  
Susan Read Cronin  
Patricia Crocker Cross '45  
Patrick and Elizabeth Crow  
Mary Humes Crowe '60  
Madeleine Kromelow Crowther '92  
Timothy Laden Crum '01  
\* Diana Gellman Cullen '47  
Lucinda Cummings '75  
\* Kay Brown Cunningham '50  
Charles and Jeanne Curtis  
Jennifer Cushing Curtis '62  
\* Ruth Miller Curwen '53  
\* Mary Wells Cypher '48  
Patricia Dann '75  
\* June Caudle Davenport '65  
\* Loren and E.T.A. Davidson  
Elinor Stockheim Davidson '58  
Bronwyn Davies-Mason '02  
\* Elizabeth Herriott Davis '44  
Randal C. and Carolyn F. Davison  
\* Marion Day '48  
\* Elizabeth Shacknove de Sosa '79  
John DeAngelis  
\* Annie Morecroft DeCaprio '45  
Richard and Kathleen Deevy  
Elena Ferreyros DeGive '47  
Donna DeHaan '60

### Gifts under \$100 (continued)

Brian J. Delacey '85  
 Richard and Brenda Deming '00  
 \*Lauren deMoll '79  
 Randall Denker '72  
 Deborah Depippo  
 Joseph DeQuattro '05  
 Alexandra Bowe DeRosa '86  
 Mary Carpe DeSantis '51  
 Mary Davis Dewart '73  
 Heather Dewey-Hagborg '03  
 Thomas M. Dexter '01  
 Phillip Dibner and Diane Renshaw  
 \*Robert and Frances Diebboll  
 Andrea Diehl '00  
 \*Robert and Alice Dillon  
 Alexandra Ramsay DiLuglio '64  
 Patricia Hines Dizenzo '61  
 Pamela Docters '82  
 \*Vera Hall Dodd '40  
 \*Suzanne Thomas Dolloff '55  
 Sally Livingston Donart '49  
 Jed Ellis Donavan '78  
 Kathy Douglas '02  
 Joan Geiger Doyle '55  
 \*Cynthia Whitney Drayton '48  
 Abby DuBow '59  
 Betty Stebbins Dulany '46  
 \*Manuel R. Duque '60  
 \*Elizabeth Partridge Durant '59  
 Suzanne Cavanaugh Durfee '47  
 Lucretia McPherson Durrett '53  
 Gretchen Dwyer  
 \*Catherine Olson Dyer '78  
 Diane Globus Edington '65  
 Claire Copley Eisenberg '70  
 Margaret Eisenberg '99  
 Mary Eisenberg and Darwin Adams  
 Debra Eisenstadt '91  
 Jill Eisenstadt '85  
 \*Joyce Fondren Elbrecht '48  
 Haim and Rina Elisha  
 Bethany Krause Ellis '90  
 \*Karen Oram Ellis '72  
 \*Lynn Emanuel '72  
 Wendy Erdman-Surlea '65  
 LiLi Liang Evans '89  
 Claire M. Eyrich  
 \*Barbara Paige Fahrnbauer '51  
 \*Mary Fanelli  
 \*Edith Keen Farley '57  
 Kevin '80 and Katharine Farley '79  
 \*Dorothy Tulenko Feher '61/  
 Ladislav F. Feher, Counsellor At Law  
 Marguerite Feitlowitz  
 \*Lawrence Feldman  
 Lauren R. Feldstein '04  
 Valeria Filbert  
 \*Lisa Bush Finn '82  
 Jan Pardee Fisher '72  
 Amalia Fite '03  
 John and Nancy Fite  
 \*Erin Fitzgerald '86

\*Anne Forbes '41  
 Faith Fisher Forbes '40  
 \*Sally Foster '59  
 Kierra Foster-Ba '82  
 Martha Tyler Fox '50  
 Susanna Mora Francies '00  
 Donzia Franklin '81  
 Miriam Kellogg Fredenthal  
 Ruth Ann Fredenthal '60  
 Gina L. Frederick '95  
 \*Marjorie Rubin Freeman '58  
 Isabel Freeman '03  
 Louis Freeman  
 \*Emma Fried '86  
 Amy Sweedler Friedlander '59  
 Ona Junkin Friedrichs '03  
 \*William and Bess Fritzges  
 Constance Frontis '71  
 Rodman and Holly Funston  
 \*Barbara Matthews Furstenberg '66  
 \*George and Roberta Gaal  
 Julie Galassini  
 Marcia Green Gardere '67  
 Doralee Kaminsky Garfinkel '54  
 \*Gretchen E. Sloate Garrett '70  
 \*Leslie Gartrell Moffitt '86  
 \*Mary Gibson Geer '50  
 Michele Geller '71  
 Leah Giblo  
 Gail Gilberg '97  
 Harvey and Terry Gilbert  
 Gwen Aboya Gilligan '73  
 Ruth and Samuel Glass  
 \*Barbara Glasser '65  
 Harriet Glassman  
 Caren Glatt '82  
 \*Helen Trubek Glenn '59  
 \*Sara Snow Glenn '61  
 Rachel E. Goldberg '87  
 \*Susan Goldberg '72  
 Raida Goldman  
 William and Barbara Goldsmith  
 \*Marjorie Hirsch Goldstein '57  
 Jane Goldthwait  
 Sonja Maria Golonka-Seese '95  
 Lori-Ann Goodhile  
 Carol Davis Goodman '51  
 M. Logan Goodman '73/Sidcup LLC  
 \*Janna Pratt Goodspeed '48  
 Carl and Denise Goodwin  
 Shazieh F. Gorji '04  
 Joan E. Glover Gorman '51  
 Ann W. Grasing  
 Channing and Bianca Gray  
 \*Jennifer Gray '79  
 Martha Armstrong Gray '68  
 \*Dianne Gray-Spangenberg  
 Emily Israel Greenfield '70  
 \*Bennett Greene Greenstein '78  
 \*Ruth Berman Greer '58  
 \*Katharine Gregg '66  
 Alessandra L. Gregory '98  
 Karen M. Gregory

Larry A. Griffith  
 \*Dorothy Whittier Grillo '53  
 Daniel B. Grossman '04  
 Kelly L. Grundman '97 and Forrest MacGregor  
 Eric Harris Gulley '79  
 \*Alan and Susan Guma  
 \*Lynne Miller Guss '60  
 \*Caryl Gustavson  
 Roald R. '83 and Gwen Haaland  
 \*Susan Hadary '65  
 Richard and Dawn Hails  
 Joann Straus Haimson '44  
 Meikle Syme Hall '84  
 \*Elizabeth Hallowell '65  
 Holly Hamer '71/Mill River Studio  
 Michael D. Hanna Jr.  
 Glenn and Barbara Hansen  
 Phyllis Shields Hansen '44  
 \*Kay Harkins '99  
 Sharon Turley Harpin '72  
 Elizabeth Harris '97/Azio Media, Inc.  
 \*Tracy K. Harris '67  
 \*Mary and Richard Harshman '47/  
 Harshman Family Foundation  
 Emilie Harting '97  
 Gina Hassan '81  
 \*Maren Jenkins Hassinger '69  
 Hilary Apjohn Hatch '70  
 Vanessa Haverkoch  
 Richard and Nancy Havlik  
 \*Merry Jayne Haworth '88  
 Evangeline Hayes '50  
 Kathleen Verity Haynes '67  
 Mary Hays '61  
 Joseph and Kathleen Healey  
 Barbara Willis Heinrich '40  
 \*Conrad and Alison Heins  
 \*Lalia Kinal Helmer '71  
 David P. Henderson '96/Azio Media, Inc.  
 William D. Hendler '77  
 John Hendrickson and Margaret Lee Herbert  
 \*Erica S. Herman '91  
 \*Shelley Herman '67  
 \*Alicia S. Herrmann '98  
 \*Robert and Mary Ann Herrmann  
 Richard and Adrienne Hertzberg  
 Anne Nichols Hill  
 Courtney A. Hill '04  
 Elizabeth P. Hille '05  
 \*Barbara Hills  
 Peter Hinderberger and Bonita Eisenbise  
 Nancy Hindle-Katel '75  
 \*Edward J. Hines '81  
 Wendy Hirsch  
 \*John K. Hoffman '68  
 Wayne Hoffmann-Ogier  
 \*Heidi Hojnicky '95  
 Cynthia Morton Hollingsworth '52  
 \*Judith Hoover '78  
 \*Lynda Heyser Hoover '73  
 \*Barbara Williamson Hopwood '48  
 Steven Horsch  
 Caitlin Lally Hotaling '90

\*indicates five-year donor; D indicates deceased; T indicates FY05 trustee

Glenn Hottenstein  
Priscilla Dewey Houghton  
Anne Woodward Howard '47  
\*Louise Fenn Howard '60  
Patrick Howard  
Elizabeth Sklar Hoyt '70  
Dana Hubbard '84  
\*Edith Mac Veagh Huey '48  
Amy Kirsten Huff '94  
Averill B. Huff  
\*Mary Huff  
Andrew J. Hughes '03  
\*Judith Outerbridge Hughes '58  
Thomas Hughes  
Thomas and Catherine Hughes  
Lucy W. Hull '75  
Wilda Darby Hulse '59  
\*Martha Egloff Hume '45  
Rebecca O'Sullivan Hunnewell '84  
\*Elna Barnet Hunter '72  
Seth I. Hurwitz '83  
Melissa Hutcheson '93  
\*Ethel Winter Hyman '45  
Hilary Ince '86  
Susan West Ingersoll Hirsh '66  
Katharine Ingram '88  
Deborah Irving '74  
Judy Isacoff '64  
\*Jennifer L. Isbill '81  
Deborah Ivie '80  
Amanda Jacobsen '01  
Lee Jamison '71  
Andrea Jarrell '01  
Ian Robert Jelinek '94/Azio Media, Inc.  
Sybillyn Hoyle Jennings '63  
Lisa M. Jerome '88  
Heather Youngquist Jerrie '79  
Nathan Jew '04  
Carol Johnson  
George and Barbara Johnson  
Jessica Phillips Johnson '99  
Kristina Johnson '85  
Vija Peterson Johnson '55  
Lisa Marriott Jones '75  
Michele C. Joseph '84  
Gerald and Valentine Judge  
Anne Sharp Juergens '51  
\*Marjorie Brown Jump '40  
Anne Just  
\*Michael H. Kaericher '90  
Jeanne Kahn  
Michael Kalinowski '70  
Evelyn E. Kalish '73  
William and Carol Kanalley  
\*Julie Cavanagh Kaneta '61  
Glenn and Sharri Kapiloff  
Eve Nathalie Kaplan '81  
Carol Friedman Kardon '56  
\*Cynthia P. Katz '87  
Joel D. Katz  
\*Susan Weiss Katz '62  
Margaret Katz Kaufman '61  
\*William Kaufman  
Clayton W. Keller '73 and Elaine Braun-Keller '73  
\*Elizabeth Corey Kells '52  
\*Elizabeth Klopman Kelsey '80  
Elizabeth A. Kennedy '05  
William Kennedy  
Robert and Yvon Kennon  
Sarah E. Kermensky '00  
Rauni Smith Kew '72  
\*Martha Kimbrough  
Destiny Kinal '98  
Janis E. Durgin King '70  
Katherine King '01  
Patricia King  
Sheridan King '66  
Stephanie King '05  
David Kirschenbaum '85 and Bethany Stanley '85  
Lydia Allen Kitfield '68  
\*Susanne Owens Koenig '73  
Catherine Tukey Koffend '43<sup>D</sup>  
Cynthia Bertha Kolaski '83  
Lillian M. Kortlandt '04  
Phyllis Lipton Krasnow '56  
\*Dona Bowman Kratz '53  
Mary Kraus '84  
David Kravitz  
\*Andrew C. Kromelow '90  
\*Marc and Rita Kromelow  
Richard A. Kronfeld '85  
Mary Minter Krotzer '87  
Amy F. Kuzmicki  
\*Brenda Kydd '69  
Corinne Silverman Kyle '50  
Muriel Altman Ladenburg '58  
Fred and Dorothy Lagapa  
\*Joan Pauley Lamb '52  
Kelly E. Lamb '91  
Paul H. Lander '80  
\*Amy Sawelson Landes '76  
Jody Langseth  
\*Madi Blach Lanier '43  
Marjorie LaRowe  
Marjorie LaRowe '65  
Joanna P. Lautenberger '04  
Ursula Ruppel Lawder '58  
Christine Lawton '71  
\*Mary Heed Leckie '42  
Eunshin Lee '04  
Sharon LeFevre '74  
Justine Disick Leger '85/  
Bridge Creek Catering LLC  
Martha Bertelsen Leonard '61  
\*Elizabeth Lester '55  
Erica Letourneau '00  
Joan Rorimer Lettvin '45  
\*Mary Lou Schlichting Levers '52  
\*Dudley Levick  
\*Karen Bodkin Levin '67  
Renee P. Levin  
\*Barbara Levine  
\*Judith Levine '57  
Stanley and Frances Levine  
Debra Levitt '71  
\*Elaine Silverman Lewis '57  
\*Judith Barsky Lieberman '60  
Donna Light-Donovan '73  
Jillayn Lindahl  
Barbara Deming Linton '45  
Jane Lipman '60  
Aimee E. Liu '06  
Barbara Ramsay Livingston '39  
\*Sheila Stires Lloyd '53  
Ann Guttmacher Loeb '53  
Stephen Logowitz and Dorothea Black  
Alison Johnston Lohrey  
Dwight and Heike Lorenz  
Alexandra Lounsbery  
Lisa McCormick Love  
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The Silo Society was established in 1996 by the Board of Trustees to recognize the generosity and thoughtfulness of those who have included Bennington College in their estate plans. The Silo Society acknowledges bequest intentions, gifts of real estate, retirement plan benefits, life insurance policies, charitable gift annuities, unitrusts, and lead trusts. These planned giving partnerships provide invaluable support and we are grateful to the following members of the Silo Society for their commitment to Bennington.

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Each year, Bennington receives many gifts that are specifically in honor or in memory of someone from the Bennington community. The following list recognizes both the person who was honored and the donor.

**Bold name indicates whom the gift honors.**

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(opposite) **Shannon Rynd-Ray '05** and her mother, Heather Rynd, enjoy the warmth of the autumn rays on campus.

Photograph by Terry Gannon, husband of Carolyn Heimburger Gannon '67.



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